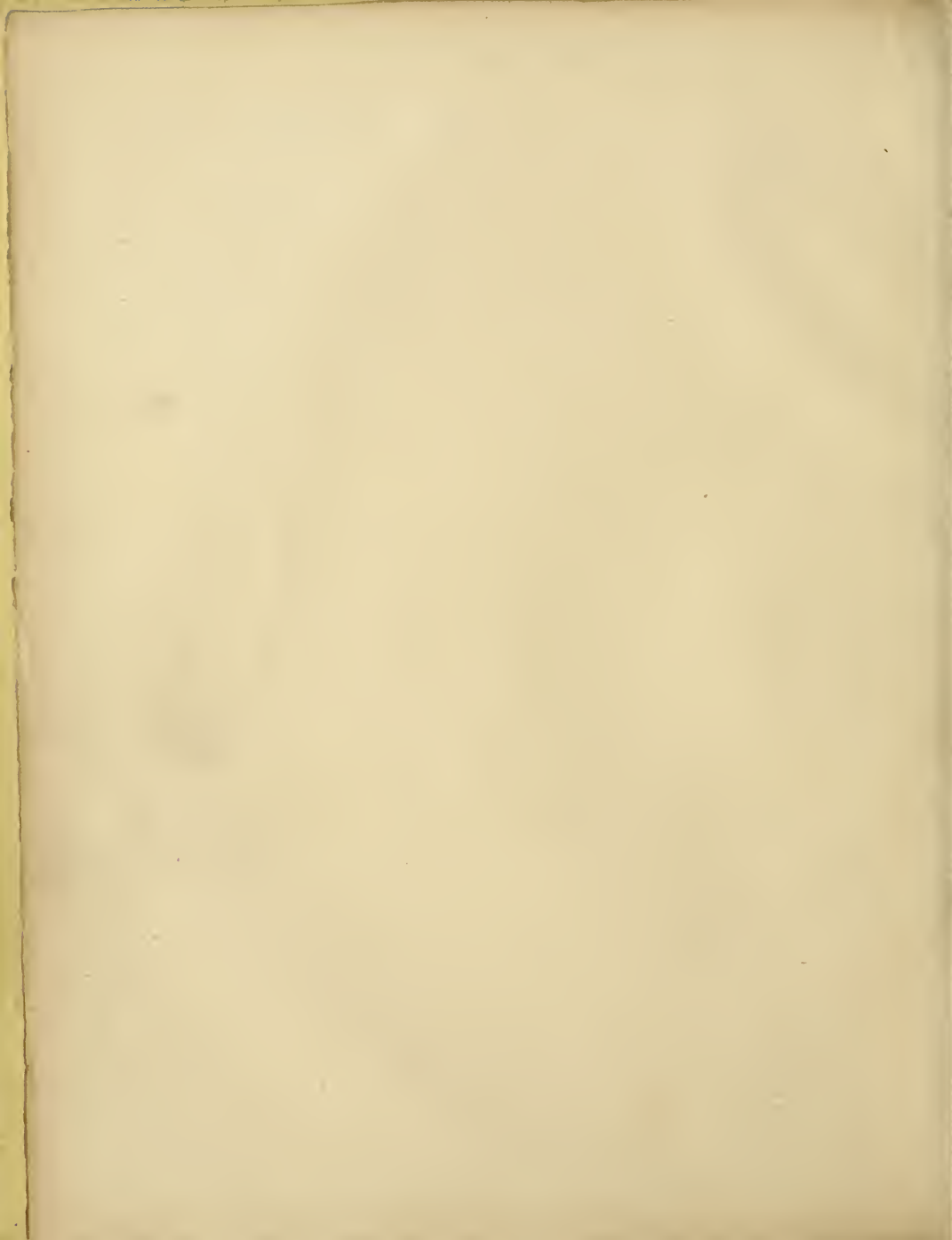




4

4455808

4 Inglis 52



X

HAMILTON'S UNIVERSAL TUNE-BOOK;

A COLLECTION OF THE

MELODIES OF ALL NATIONS,

ADAPTED FOR

VIOLIN, FLUTE, CLARINET, ETC.

EDITED BY JAMES MANSON.

Not harsh and crabbed,
But musical as is Apollo's lute,
And a perpetual feast of nectar'd sweets,
Where no crude surfeit reigns.—*COMUS*.

VOL. I.

GLASGOW :
W. HAMILTON, MUSIC PRINTER & PUBLISHER, RENFIELD STREET
J. MENZIES, N. BOWACK, AND OLIVER & BOYD, EDINBURGH;
AND SIMPKIN, MARSHALL, & Co., LONDON.

1853.

W. HAMILTON, PRINTER, RENFIELD STREET, GLASGOW.

TO THE PURCHASERS

OF

HAMILTON'S UNIVERSAL TUNE-BOOK.

THE habit of talking over our success, prospects, and intentions, with our friends, has so many pleasing associations connected with it, that we cannot allow the opportunity afforded by the completion of the First Volume of the *UNIVERSAL TUNE-BOOK* to pass without saying a few words to those who are subscribers to the work.

There are several features new and peculiar to the *UNIVERSAL TUNE-BOOK*; but that which chiefly distinguishes it from the innumerable collections which have been made from the time of the "*Aberdeen Cantus*," and "*Playford's Dancing Master*," to the present time, is its wonderful cheapness, and the care which has been exercised in its production, both as regards the selecting always the best sets of the melodies, and watching that they should be correctly printed.

Hitherto in such collections of music as have been available to the industrious classes, it has been the custom to publish books of airs without the names of the composers, until it has now become unfortunately impossible to trace the history of by far the greatest number of the popular melodies. In the *UNIVERSAL TUNE-BOOK* we have invariably placed the composer's name, or the country to which it properly belonged, to the tune, when it could be ascertained.

We have also introduced the name or first line of the most popular song which is sung to the air, by which means the work gains additional value, as those who are in possession of books of songs unaccompanied with music, have here what they require—a companion book containing music for the oldest and many of the newest songs.

In several instances where the composer's name, or the country to which an air belonged, has been accidentally omitted in the body of the work, or has been ascertained since it was printed, it has been given in the index, and in cases where we had any further particulars to add regarding any air, such as the time when it was published, or in what collection it appears for the first time, or the like, and which was too long to be introduced between the staves of music, these memoranda have been appended in the form of notes to the Index.

Such are the more marked novelties of our Tune-book when compared with other cheap collections.

As it is our wish to make the *UNIVERSAL TUNE-BOOK* a complete repository of all the popular English, Irish, and Scottish melodies, we would here remark that our friends would render us an important service if they would note down and transmit to us any airs, or fragments of airs, which are common to the particular district in which they are located. Hundreds of such are still to be collected, and in the places where these unwritten tunes do most abound their very number and commonness is the chief reason why they are still unpublished. Some persons who read this will probably say, "why these are so common that they must be known all over the country." but it is not so; many are common to the

border which are not known in the midland counties, and many are peculiar to Ayrshire which are unknown in the Lothians. Although these floating tunes may be held of little comparative value by those who hear or who sing them almost every day of their lives, nevertheless they are invaluable in any large collection such as ours is meant to be. The tunes of a country ought to be preserved, and for a reason seldom thought of. The melodies of one nation are as easily recognised, are as distinguishable from those of another, and are as characteristic of a people as are their songs and proverbs. They have as much the impress of nationality upon them. And thus, though they appear of less importance than the ballad literature, still they assist in solving the problem, and tracing the origin of the individualism, if we may so speak, which is stamped upon the manners and habits of a nation, and which is observable even in different counties and parishes of the same nation. We have received several valuable contributions of this sort, and beg for these to tender our grateful thanks, and to solicit a continuation of such favours.

Any of our subscribers who can furnish us with additional information concerning the authorship or history of any of the airs contained in this volume, or that is interesting and in connection with any air we may hereafter publish, are invited to correspond with us, their communications will be welcomed with gratitude, and made use of in our succeeding volumes, but it is desirable that such notices be accompanied with the name and address of the writer, and such references to books, or other authorities, as may establish their authenticity.

The pages of the *UNIVERSAL TUNE-BOOK* have been enriched by original airs from many parts of Great Britain, even from Truro to Thurso, some of which are the composition of men of known repute, requiring no praise of ours, but hearty thanks; and others showing both taste and talent. To those who are young or amateur composers, while we acknowledge the favour, we would say write on—write fearlessly—but be careful to see whether the musical idea you have committed to paper be really original, and not a silly travestie, or palpable plagiarism, as some we have received are. Even while inditing the last sentence, in came the post-boy bearing a packet containing what were called original airs. One of these was the popular air “*We Met*,” served up in 3-8th time, with a very slight alteration of the second measure. This surely could not be intentional, but, to say the least of it, it was not very ingenious.

But we must not part from our friends with a frown of displeasure or a harsh word. We are proud of the success of our *Fourpenny Tune-Book*; and we have to express how deeply grateful we are for the support we have received. We are determined to put good and cheap music into the hands of our subscribers as the best return we can make for their kindness. Varied and excellent as is the contents of our first volume, our second will be still more so. We are enabled to intermingle tunes really of all nations, which we shall be able to prove, if life, health, and encouragement be continued to us, until our work forms a chain of volumes, rich

“ In notes, with many a winding bout
Of linked sweetness long drawn out.”

J. M.

INDEX.

The airs marked thus * are printed for the first time, and are copyright; the figures within parenthesis, appended to some of the names, refer to notes which will be found at the end of the Index.

	PAGE		PAGE
A Chriodhalachd, <i>Reel, Gaelic</i> ,	2	Bath Waltz, <i>The, Taylor</i> ,	39
Ackee. O! <i>Negro song, Reeve</i> ,	79	Battle of Kinloch Lochy, <i>Gaelic air</i> ,	70
Ah! il ciel Consenta, <i>Bellini</i> ,	129	Bay of Biscay, <i>J. Davy</i> ,	68
Ah! Roses are Sweet, <i>M. P. King</i> ,	6	Beauty of the North, <i>The, Gaelic air</i> ,	138
Air from the opera of "Niobe," <i>Pacini</i> ,	21	Beauties of Windsor, <i>Hornpipe</i> ,	150
Air, <i>Mozart</i> ,	58	Beethoven's celebrated Military Waltz,	164
Air, <i>Rossini</i> ,	89	Beneditta sia la Madra, <i>Venetian air</i> ,	70
Air, <i>Savoyard</i> ,	31	Berlin Waltz,	64
Air, <i>Viotti</i> ,	92	Bessie's Haggis, <i>Scotch air</i> , (3)	41
Air, <i>Weber</i> ,	110	Bess the Gawkie, <i>Scotch air</i> ,	157
Alace! I vyte zoure twa fayre eyne, <i>very ancient</i> <i>Scotch air</i> ,	71	Bhannerach dhon na chri, <i>Gaelic air</i> ,	74
* Albion March, <i>John Turnbull</i> ,	118	Bide ye Yet, <i>Scotch air</i> ,	177
Aldridge's Hornpipe,	66	Birks of Invermay, <i>Scotch air</i> ,	132
All'idea Waltz, <i>Rossini</i> ,	96	Birnieboulze, <i>Strathspey, Scotch</i> ,	61
Allister M'Allister's Lament, <i>Gaelic air</i> ,	149	Blanchard's Hornpipe,	94
Alloa House, <i>Scotch air, James Oswald</i> ,	82	Blar Leine, <i>Gaelic air</i> , (4)	70
And ye shall walk in Silk attire, <i>Scotch air</i> ,	38	Blow, blow thou Winter Wind, <i>Dr. Arne</i> ,	43
Annan Water, <i>Scotch air</i> ,	147	Blue-Eyed Youth, <i>M. P. King</i> ,	50
Another Cup and then, <i>Dibdin</i> ,	111	Boat of my Lover, <i>The, Gaelic air</i> ,	42
An Sealladh mo dheireadh do Thearlach, <i>Gaelic</i> <i>air</i> ,	60	Bohemian air,	115
Ap Shenkin, <i>Welsh air</i> ,	39	Bold Chanticleer proclaims the Dawn, (Old Towler), <i>Shield</i> ,	48
* Ardrossan Castle, <i>Hornpipe, James Manson</i> ,	155	Bolero from "Masaniello," <i>Auber</i> ,	90
Aria, <i>Rossini</i> ,	135	Bonnie Dundee, (Saw ye my Wee Thing) <i>Scotch air</i> , (5)	30
* Arne's Well, <i>Strathspey, J. Harkin</i> ,	174	Bonnie Hawthorn that blooms in the Vale,	104
* Assembly Waltz, <i>John Turnbull</i> ,	71	Bonnie Mary, <i>Scotch air</i> ,	125
Auchincruive House, <i>Reel, Hugh Gilmour</i> ,	152	Bonnie Wee Thing, <i>Scotch air</i> , (6)	11
Auld Robin Gray, <i>Rev. W. Leves</i> ,	173	Bonnie Jean, <i>Scotch air</i> , (7)	96
Auld Rob Morris, <i>Scotch air</i> , (1)	46	Border Widow's Lament, <i>very ancient</i> ,	159
Awa to bonnie Tweedside, <i>Scotch air</i> ,	26	Borthwick Braes <i>Scotch air</i> ,	73
Away to the Copse, <i>English Hunting song</i> ,	124	* Bouquet Quadrilles, <i>T. Henderson & R. Stuart</i> ,	122
Bacchus and Mars, <i>Dr. Arne</i> ,	159	Boyne Water, <i>Irish air</i> ,	55
Back of the Change House, <i>Reel</i> ,	59	Braes of Ballendine, <i>Scotch air</i> , (8)	56
Balderston Quadrilles, <i>The</i> ,	78	Braes o' Tullymett, <i>Strathspey, Scotch</i> ,	61
Banks o' the Dee, <i>Irish air</i> ,	134	Brawl, A, (1588)	181
Banks of Spey, <i>Strathspey, Scotch</i> , (2)	113	Brave Lewie Roy, <i>Gaelic Fragment, with ad-</i> <i>dition by Alex. Rodger, Glasgow</i> ,	148

	PAGE		PAGE
Bringt mir blut der elden reben, <i>German Bur-schen air</i> ,	156	Cuir a ghaoil dileas tharrum do Lamh, <i>Gaelic air</i> , (12)	81
Brose and Butter, <i>Scotch Jig</i> ,	69	Dance to your Daddie, <i>Scotch cradle song</i> ,	21
Brown Jug, The, from "The Poor Soldier,"	32	Dandaleith, <i>slow Strathspey</i> , Marshall,	22
Brüder lagert euch im kreise, <i>German Bur-schen melody</i> ,	149	Dark Tower, The, <i>Irish air</i> , Dale,	64
Buona notte amata bene, <i>Venetian air</i> ,	66	Darmstadt Waltz,	151
Butcher Boy, The, <i>Scotch air</i> ,	75	Dear Tom this brown Jug,	32
But lately seen in gladsome green,	141	Dear Vale whose Green Retreats, from "The Mariners,"	32
Buxom Nan, words and music by Dibdin,	93	Deil amang the Mealmongers, <i>Scotch air</i> ,	100
Cachucha Dance,	2	Deil amang the Tailors, <i>Reel</i> , <i>Scotch</i> ,	37
Cader Idris, <i>Welsh air</i> ,	29	Der Alpine Sanger, <i>German air</i> ,	103
Cailleagan a bhail mhoir, <i>Dance air</i> , <i>Gaelic</i> ,	12	Dialogue Duet from "The Mouth of the Nile," Attwood,	106
Caledonian Hunt, <i>Strathspey</i> , Sir Alex. Don,	90	Down among the Banks of Roses, (13)	166
Caledonian Hunt's March,	17	Downfall of Paris, "Ca Ira," Sans Culottes air,	124
Calabria,	65	* Dream o' Memorie, A, James Manson,	178
Callam's Frolic, <i>Scotch air</i> ,	152	Dry your Tears, from "Durfey's Pills,"	54
Calver Lodge, <i>Country Dance</i> ,	97	Duke of York's Favourite Troop,	86
Cam ye by Athol, <i>Gaelic air</i> ,	116	Dulce Domum, <i>English air</i> ,	25
Captain Clackit, <i>Dibdin</i> ,	62	Dumbarton Drums, old <i>Scotch air</i> ,	177
Carnival of Venice, <i>Quadrille</i> ,	148	Dumble Dum Deary, old <i>English air</i> ,	182
Carrack's Rant, very Old <i>Strathspey</i> , (9)	136	Duncan M'Queen's <i>Strathspey</i> , 1st set,	30
Carron Side, <i>Scotch air</i> , (10)	7	Dundas of Arniston's Reel, W. Gow,	17
Cawdor Fair, <i>Reel</i> , <i>Scotch</i> ,	5	Dunois, Romance of, <i>French air</i> ,	56
Chaid an toran mu Thom, <i>Gaelic air</i> ,	59	* Dunstaffnage Castle, James Manson,	170
Chanson d' Artois, <i>French air</i> ,	88	Dusky Night, The, <i>Hunting song</i> ,	73
Charles Street, Bath, <i>Reel</i> ,	87	Earl of Eglinton's Birthday, <i>Strathspey</i> , Hugh Gilmour,	102
Charmante Gabrielle, <i>French air</i> ,	20	Edinburgh Musical Fund, J. Reinagle,	24
Charmants Anglois, <i>Quadrille</i> ,	94	Eiridh na finnach' Gaelach, <i>Gaelic air</i> ,	49
* Chevalier Waltz, John Turnbull,	63	Eveleen's Bower, Moore's <i>Irish Melodies</i> ,	155
Christmas Carol, William Tebbet,	161	Fairie, The	140
Circassian Circle, <i>Dance air</i> ,	135	Fairy Dance,	91
Cobbler of Castleberry, <i>Dibdin</i> ,	43	Farewell, <i>Scotch air</i> ,	97
Cock of the North, The, <i>Strathspey</i> , <i>Gaelic</i> ,	10	Farewell Darling Youth, <i>Gaelic air</i> ,	141
Cock up your Beaver, <i>Scotch air</i> , (11)	96	Far, far at Sea, C. H. Florio,	109
Coleen dhas croothe na moe, <i>Irish air</i> ,	83	Father Quin, <i>Irish air</i> ,	169
Coll M'Bain's Reel, <i>Scotch</i> ,	61	Faugh a Ballagh, <i>Irish air</i> ,	6
Colonel Balfour's Quick Step, G. Muschet,	117	Favourite Waltz,	163
Colonel Hope's Quick Step,	76	Fhir a Bhata, <i>Gaelic air</i> ,	42
Come o'er the Stream Charlie, <i>Jacobite air</i> ,	121	Fiery Cross, The, <i>Gaelic air</i> ,	27
Come sing round my favourite Tree,	88	Fin ch'an dal Vino, Mozart,	147
Coquette now Moulded, from "Durfey's Pills,"	74	First of June, <i>English air</i> ,	89
Corelli's Jigga,	82	Fisher's Hornpipe, <i>English air</i> ,	94
Corporal Casey, <i>Irish air</i> ,	84	Fleurs Castle, <i>Country dance</i> ,	67
Cottage on The Moor, The,	132	* Flora Day Welcome, R. Bain,	117
Counterfeit, The, <i>Country Dance</i> ,	184	Flow thou regal purple Stream, Dr. Arnold,	114
Country Sheep Shearing, from "Durfey's Pills,"	107	* Foot it Featly, <i>Reel</i> , John Turnbull,	113
Covenanter's Tomb, <i>Scotch air</i> ,	60	For a' that and a' that, <i>Scotch air</i> ,	20
Cow Boy, The, <i>Gaelic air</i> ,	110	For lack of Gold she left me, <i>Scotch air</i> , (14)	28
Cradle Song, <i>Gaelic air</i> ,	146	Fourteenth of October, <i>Scotch air</i> , (15)	47
Crazy Jean, Miss Abrams,	135	Fra tante Angoscie, Caraffa,	45
Critical Question,	169		
Cro nan Gobhar, <i>Gaelic air</i> ,	54		
Cruiskeen Lawn, <i>Irish air</i> ,	137		
Cumhadh Fion, <i>Gaelic air</i> ,	97		

INDEX.

vii

	PAGE		PAGE
French March,	100	Highland Society of Scotland, <i>Gaelic air</i> , . . .	169
French Melody,	51	Hills o' Glenurchie, <i>Gaelic air</i> , . . .	19
French Waltz,	15	Hoddam Castle, <i>Jig</i> ,	59
Frenit Ha', <i>ancient Scotch oallad air</i> , . . .	31	Hogmanay, or Adieu to the Auld Year, <i>Gaelic air</i> ,	166
Friendship, <i>English air</i> ,	131	Home of my Heart, <i>The, E. Phelps</i> , . . .	140
Friendship, <i>Hodson</i> ,	166	Home, Sweet Home, <i>Sicilian air</i> , . . .	120
Fye, gar rub her o'er wi' strae, <i>Scotch air</i> , (16)	112	Hon. Ramsay Maule's Favourite, <i>Nath. Gow</i> , . . .	80
Galop from "Gustavus," <i>Auber</i> ,	159	Hon. Ramsay Maule's March, <i>Nath. Gow</i> , . . .	20
Garb of Old Gaul, <i>The, March</i> , (17) . . .	4	Hope thou Nurse of Young Desire, (19) . . .	123
Garland of Love, <i>The, English air</i> , . . .	29	Hope told a flattering Tale,	121
* Garnock Water, <i>James Ramsay</i> ,	143	Hornpipe,	27, 34, 45, 134
Gentle Youth ah! tell me why, <i>Arne</i> , . . .	150	How Happy could I be with either, <i>from the "Beggars Opera,"</i>	150
Geological Rant,	70	Howlet and the Weazle, <i>Irish air</i> , . . .	7
German Hornpipe,	24	How Serenely the Morning first ope's its meek eye, <i>Thomas Carter</i> ,	175
Gil Morice, <i>Old Scotch ballad air</i> ,	176	How shall we Abstain from Whiskey, <i>Gaelic air</i> , . . .	7
* Glasgow March, <i>John Turnbull</i> ,	162	Hunter's Chorus from "Der Freischutz," <i>Weber</i> ,	99
* Glasgow Old Harmonic Society, <i>J. Warden</i> , . . .	137	Hurrah for the Bonnets o' Blue, <i>Scotch air</i> , . . .	183
* Glasgow Quadrilles, <i>Thomas Henderson</i> , . . .	52	I am Asleep, <i>Gaelic air</i> ,	73
Glengary's Foxhunter, <i>Kennedy</i>	83	If thou wilt be Mine, <i>Moore's Irish Melodies</i> , . . .	14
Glorious the ray glancing over the Ocean, <i>from "Paul and Virginia," W. Reeve</i> , . . .	110	Il Crociato,	3
Goat Penn, <i>The, Gaelic air</i> ,	54	I'll gang nae mair to yon Town, <i>Reel</i> , (20) . . .	126
God preserve the Emperor, (Gott Erhalte Franz Deu Kaiser,) <i>German National air, Haydn</i> , . . .	39	I'll mak ye fain to follow me, <i>Scotch air</i> , (21) . . .	144
Go, George, I can't endure you, <i>Storce</i> , . . .	28	I'll never be Married Again, <i>English air</i> , . . .	140
Goodnight and Joy be wi' you a', <i>Scotch air</i> , . . .	112	I love my Love in Secret, <i>Scotch air</i> , (22) . . .	65
Goodwife admit the Stranger, (or Wanderer) <i>Gaelic air</i> ,	21	* I'm out o' my wits wi' your twa hazel e'en, <i>James Manson</i> ,	175
Grand March from "Alfred the Great," <i>Cimarosa</i> ,	133	Indian's March,	32
Green Hills of Tyrol, <i>Rossini</i> ,	25	Inspired Bard, <i>The, Welsh air</i> ,	40
Griffe's Favourite March,	68	Inverness Lassies, <i>Dance air, Gaelic</i> , . . .	12
Guillan nam Bo, <i>Gaelic air</i> ,	110	I pry'thee send me back my heart, <i>Miller</i> , . . .	119
Gur eutrom an t' aiseag, <i>North Highland air</i> , . . .	170	Irish Washerwoman, <i>Jig</i> ,	121
Haggis Geordie's Jig,	75	I spend my Life in Sighs, <i>Playford's Collection</i> , . . .	153
Hamburgh Waltz, <i>The</i> ,	43	Italian Monfrida,	181
* Hamilton March, <i>John Turnbull</i> ,	58	James Boick's Reel, <i>Scotch</i> ,	49
Happy is the Country Life, <i>James Hart</i> , . . .	173	Jenny drinks nae Water, <i>Scotch air</i> , . . .	104
Hard is the fate of him who Loves, <i>Gaelic air</i> , . . .	152	Jenny Jones, <i>Welsh air</i> ,	29
* Harkin's (Mr. J.) Waltz, <i>J. Harkin</i> ,	158	Jenny Nettles, <i>Reel, Scotch</i> ,	112
Hearts of Oak, <i>Davy</i> ,	62	Jenny's Bawbee, <i>Reel, Scotch</i> ,	8
Hebrew Melody,	171	Jenny Sutton, <i>Reel, Scotch</i> ,	134
Hemp Dressers, <i>The</i> ,	38	Jessie the Flower o' Dumblane, <i>R. A. Smith</i> , . . .	98
* Here's to all around Ardmillan, <i>J. Warden</i> , . . .	164	Jingling Johnnie, <i>Scotch air</i> ,	140
Here's to the Maiden of Bashful Fifteen, . . .	102	John Bull, <i>Old English air</i> ,	115
He was famed for Deeds of Arms, <i>Corri</i> , . . .	68	Johnnie Faa, <i>Scotch air</i> , (23)	92
* Hewitson's Hornpipe,	57	John Paterson's Mare, <i>Scotch air</i> ,	94
Hey ca' thro, <i>Fife Boat Song</i> , (18)	9	Jolly Old Woman, <i>The, Irish air</i> ,	30
Hibernia, <i>Irish air</i> ,	4	Kate Dalrymple, <i>Scotch comic song</i> ,	140
Highland Laddie, <i>Dr. Arne</i> ,	104	Kate Kearney, <i>Irish air</i> ,	88
Highland Laddie, <i>Dr. P. Hayes</i> ,	156	Kebbuckstane Wedding, <i>Scotch air</i> ,	170
Highlander's Farewell to Ireland,	31	Kelvin Grove, <i>Scotch air</i> ,	155
Highlandman kiss'd his Mother, <i>Reel</i> ,	136		
Highland Watch, <i>slow Strathspey</i> ,	80		

	PAGE		PAGE
Kick the Rogues out, <i>Irish air</i> , . . .	144	Loud blow the frosty breezes, (Morag,) <i>song</i>	
Killicrankie, <i>old set, Scotch air</i> , . . .	68	<i>by Burns</i> , . . .	19
Kilwinning Archer's Strathspey, <i>Scotch</i> , . . .	49	Louis what reck I by thee, <i>Scotch air</i> , . . .	152
* Kilwinning Papingo Waltz, <i>James Manson</i> , . . .	101	Lovely Bell, <i>J. Davy</i> , . . .	3
* Kilwinning Lassies, <i>Strathspey, J. Turnbull</i> , . . .	179	Love is the cause of my Mourning, <i>Scotch air</i> , . . .	165
Kilwinning Steeple, <i>Reel, Hugh Gilmour</i> , . . .	168	Lover's Whims, from " <i>Durfey's Pills</i> ," . . .	149
Kincaldrum's Reel, <i>Scotch</i> , . . .	100	Love, soft Illusion, from " <i>The Castle of Andalusia</i> ," . . .	178
King of Prussia's Waltz, <i>D. Steibelt</i> , . . .	22	Love will find out the Way, <i>Scotch air</i> , (25) . . .	66
Kiss the cold Winter away, <i>English air</i> , . . .	12	Lowland Willie, <i>Scotch air</i> , . . .	85
Kitty Tyrell, <i>Irish air</i> , . . .	44	* Luckie Bawdrons, <i>Reel, James Warden</i> , . . .	136
Knight of Snowdown, . . .	174		
Koerner's Battle Prayer, <i>German air</i> , . . .	72		
		Mac Aoidh, <i>Gaelic air</i> , . . .	177
La Bissette, <i>French air</i> , . . .	46	Macpherson's Lament, <i>Scotch air</i> , . . .	56
La Catina, <i>Quadrille, Rose</i> , . . .	37	Madame Frederick's Dance, <i>Marshall</i> , . . .	141
Ladies of London, The, from " <i>Durfey's Pills</i> ," . . .	11	Maidain chuin Cheitean, <i>Gaelic air</i> , . . .	75
Lady Ann Stewart's Strathspey, <i>Scotch</i> , . . .	15	Maid of Isla, <i>Strathspey</i> , . . .	57
Lady Coventry's Minuet, <i>English</i> , . . .	184	Maid of Lodi, <i>Shield</i> , . . .	51
Lady Grace Douglas's Reel, <i>Scotch</i> , . . .	66	Maid of Snowdown, . . .	50
Lady Madelina Palmer's Strathspey, <i>Marshall</i> , . . .	12	Mais' an taobh Tuadh, <i>Gaelic air</i> , . . .	138
Lady Mary Hay's Scotch Measure, <i>N. Gow</i> , . . .	176	Malbrough va-t-en Guerre (Malbrook), <i>French air</i> , . . .	97
Lady of the Desert, The, <i>Irish air</i> , . . .	33	* Manuel and Armida, <i>James Manson</i> , . . .	165
La Fantasia, <i>Lady Elizabeth Lindsay</i> , . . .	3	Many are the cries and shrieks of woe, <i>Gaelic air</i> , . . .	64
La Gavotina, <i>French air</i> , . . .	158	Marche des Marseillois, <i>French national air</i> , . . .	29
La Grenouille, <i>Waltz, Douniesio</i> , . . .	181	March from "Blue Beard," <i>Michael Kelly</i> , . . .	98
Laggan Burn, <i>Gaelic air</i> , . . .	168	March from "Guillaume Tell," <i>Rossini</i> , . . .	41
Laird of Skene's Favourite, <i>Scotch air</i> , . . .	55	March from "Pietro L'Eremita," <i>Rossini</i> , . . .	42
Lament, <i>Samuel Webbe, Jun.</i> , . . .	166	March from "Tancredi," <i>Rossini</i> , . . .	117
Lament for a Friend, <i>Scotch air</i> , . . .	19	March from the Occasional Overture, <i>Handel</i> , . . .	8
Lammikin, <i>old ballad air</i> , . . .	156	Marchioness of Douglas' Favourite, <i>Nath. Gow</i> , . . .	35
Langour of Love, The, (Tha mi tinn leis a Ghaoil,) <i>Gaelic air</i> , . . .	8	Marchioness of Huntly's Jig, <i>Marshall</i> , . . .	67
Laoidh an t' Sianuidhfeair, <i>Gaelic air</i> , (21) . . .	38	Marchioness of Huntly's Strathspey, <i>Marshall</i> , . . .	11
La Rochelle, <i>French air</i> , . . .	77	Mari Nighean Dheorsa (Mary the sister of George), <i>Gaelic air</i> , . . .	36
Lass of Richmond Hill, <i>English air</i> , . . .	104	Market Chorus from "Masaniello," <i>Auber</i> , . . .	77
Lass that loves a Sailor, The, <i>Diddin</i> , . . .	132	Marmont's Retreat, . . .	50
Last Rose of Summer, <i>Moore's Irish Melodies</i> . . .	118	Martini's Minuet, <i>Jean Paul Gilles Martini</i> , . . .	40
La Verginella come la rosa, <i>Bertoni</i> , . . .	178	Mary Scott, <i>Border melody</i> , (26) . . .	115
Legacy, The, <i>Irish air</i> , . . .	7	Master Cupid, <i>W. Reeve</i> , . . .	158
Leiber Augustine, <i>Bavarian air</i> , . . .	143	Mazourka, The, <i>Polish air</i> , . . .	118
Le Passereau, <i>French air</i> , . . .	146	Meg Merrilies, <i>English country dance</i> , . . .	36
Le Petit Tambour, . . .	98	Merry Making, The, <i>Reel, Gaelic</i> , . . .	2
Let's have a Dance, from " <i>Macbeth</i> ," . . .	128	* Merry Party at Dunoon, <i>Jig, James Manson</i> , . . .	131
Let's push about the flowing Bowl, <i>English air</i> , . . .	128	Military Waltz, <i>Beethoven</i> , . . .	164
Le Vaillant Troubadour, <i>French air</i> , . . .	175	Miller of Mansfield, <i>English air</i> , . . .	132
Lichfield Races, <i>English country dance</i> , . . .	182	* Millport Waltz, <i>R. Stuart</i> , . . .	160
Lick the Ladle, Sandy, <i>Reel, Scotch</i> , . . .	15	Minuet from "Don Giovanni," <i>Mozart</i> , . . .	2
Links of Killarow, <i>Strathspey, Scotch</i> , . . .	62	Minuet, <i>Humble</i> , . . .	142
Listen to the Voice of Love, <i>Hook</i> , . . .	70	Minuet, <i>Kammel</i> , . . .	162
Literary Dustman, <i>English comic song</i> , . . .	143	Minstrel Boy, The, <i>Moore's Irish Melodies</i> , (27) . . .	94
Lord Dunmore's Quick March, <i>G. Muschet</i> , . . .	77	Mirleton, <i>ancient English air</i> , . . .	155
Lord Eglinton's Reel, <i>Scotch</i> , . . .	10	Miss Ann Douglas of Brighton's Jig, <i>Scotch</i> , . . .	34
Lord Kelly's Strathspey, <i>Scotch</i> , . . .	61	Miss Catherine Campbell of Ardmore's Strathspey, <i>Islay</i> , . . .	136
Lord Macdonald, <i>Reel, Scotch</i> , . . .	84		
Lord Reay, <i>Gaelic air</i> , . . .	177		
Lord Seaforth's Strathspey, <i>Scotch</i> , . . .	146		

Miss Drummond of Perth's Strathspey, <i>Scotch</i> ,	31	Non piu Mesta, <i>Rossini</i> ,	154
Miss Gibson's Reel, <i>Scotch</i> ,	107	Noran Kitsa, <i>Irish air</i> ,	21
* Miss Jane Stuart's Strathspey, <i>T. Henderson</i> ,	116	North and South, or both sides of the Tweed, <i>Strathspey, Scotch</i> ,	150
Miss Madelina Sinclair's Strathspey, <i>Scotch</i> ,	108	Now Phoebe sinketh in the West, <i>Dr. Arne</i> ,	167
Miss Margaret Brown's Favourite, <i>Nath. Gow</i> ,	65	N't Aparan Goirid, old set, <i>Gaelic air</i> , (32)	34
Miss Murray of Auchtertyre's Strathspey, <i>Scotch</i> ,	180	* Number Nip Waltz, <i>Thomas Henderson</i> ,	72
Miss Nisbet of Dirleton's Reel, <i>Nath. Gow</i> ,	76	Nut, The, <i>English Country Dance</i> ,	36
Miss Platoff's Wedding, <i>Nath. Gow</i> ,	16	Nymphs and Shepherds come away, <i>Purcell</i> ,	182
Miss Robina Boswell's Reel, <i>Scotch</i> ,	57		
Molly Macalpin, <i>Irish air</i> ,	74	Odd Fellows' March, (33)	168
Moll Tierney, <i>Irish air</i> ,	18	Oh love, how just and how severe thy mighty godhead is, <i>Francis Forcer</i> ,	83
Morag, <i>Scotch air</i> ,	19	Oh! on O Chri O! <i>Gaelic air</i> ,	184
Morfa Rhuddlan, <i>Welsh air</i> ,	60	Old French Melody,	85
Morgan Rattler, The, <i>Irish air</i> ,	145	Old Towler, from the "Czar Peter," <i>Shield</i> ,	48
Mouline's Maria, <i>J. Moulds</i> ,	89	Old Woman clothed in Gray, <i>old ballad air</i> ,	153
* Mr. D. Wallace's Favourite, <i>James Manson</i> ,	118	One kind kiss before we Part, <i>English air</i> ,	90
* Mr. J. Harkin's Waltz, <i>J. Harkin</i> ,	158	Open the Door to me, Oh, <i>Scotch air</i> ,	139
* Mr. R. Stuart's Waltz, <i>R. Stuart</i> ,	35	Orange and Blue, <i>English air</i> ,	17
Mr. Stabilina's Favourite, <i>Nath. Gow</i> ,	71	Or son d' Elena Invaghito, <i>Luigi Ricci</i> ,	161
Mr. Will's Favourite, <i>Scotch</i> ,	48	Ossian's Lament for his Father, <i>Gaelic air</i> ,	97
Mrs. Blair of Blair's Jig, <i>Scotch</i> ,	47	Our Country is our Ship d'ye see, from "Paul and Virginia," <i>W. Reeve</i> ,	126
Mrs. Clark's Strathspey, <i>Scotch</i> ,	35	Over the Water to Charlie, <i>Jacobite air</i> ,	32
Mrs. Hamilton of Pintcaitland's Strathspey, <i>Nath. Gow</i> ,	69	O whistle and I'll come to you my Lad, <i>Scotch air</i> ,	42
* Mrs. Mein's Strathspey, <i>John Smith</i> ,	109		
Mrs. Parker's Strathspey, <i>Scotch</i> ,	168	Paddy Carey, <i>Irish air</i> ,	4
Mrs. Spens Monro's Jig, <i>Scotch</i> ,	47	Paddy O'Rafferty, <i>Irish air</i> ,	108
My Apron Dearie, attributed to David Rizzio, (28)	92	Partant pour la Syrie, <i>French air</i> ,	56
My Heart and Lute,	181	Pastheen Fuen, <i>Irish air</i> ,	74
My Lady's Mantle, first set, <i>Irish air</i> ,	69	Peerie Weerie, <i>Reel, Scotch</i> ,	7
My Lady's Gown has gairs upon't, <i>Strathspey, Scotch</i> ,	13	Peggy I must Love thee, <i>Scotch air</i> ,	36
My Love built me a bonnie bower, very ancient,	155	Persian Dance, <i>English</i> ,	33
My Love is ower bonnie for a man of war,	58	Petronella, <i>Country Dance</i> ,	103
My Mither's aye glowering ower me, <i>Scotch air</i> ,	152	Place true love thine arm around me, <i>Gaelic air</i> ,	81
My Nanny, O, <i>Scotch air</i> , (29)	18	Polwart on the Green, <i>Scotch air</i> , (34)	9
My only Joe and Dearie, O, supposed <i>Irish air</i> ,	55	Poor Hillario kicked out of Place, from "The Magic Picture," <i>Shield</i> ,	137
My Spirits are Mounting, song by Capt. Morris,	18	* Portree Hornpipe, <i>R. Bain</i> ,	105
My Wife's a wanton wee thing, <i>Scotch air</i> , (30)	1	Portuguese Air, "Flow on thou shining River,"	131
		Pray Goody, from the Opera of "Midas," (35)	6
Nancy's to the Green Wood gane, <i>Scotch air</i> , (31)	90	Pretty Girl milking her cow, <i>Irish air</i> ,	83
Nathaniel Gow's Lament for his Brother,	113	Prince Charles's last view of Scotland, <i>Gaelic air</i> ,	60
National Waltz,	76	* Prince of Wales Waltz, <i>E. Lord, Jun.</i>	178
N' comun rioghail Gaelach, <i>Gaelic air</i> ,	169	Princess Royal's Minuet, <i>George Muschel</i> ,	10
Neapolitan Th'eshers,	9		
Neglected Soldier, The, <i>English air</i> ,	139	Quadrille,	26
Negro Melody, <i>West Indian air</i> ,	46	* Quadrille, <i>James Warden</i> ,	42
New Coldstream March, <i>English air</i> ,	174	Quadrille,	101
New Langolee, <i>Irish air</i> ,	134	Quick Step, <i>English</i> ,	93
* New Step Waltz, <i>John Turnbull</i> ,	120	Quick Step, from "the Battle of Prague," <i>Kotzwara</i> ,	124
Nis o Rinneadh ar Taghadh, <i>Gaelic "Jorram," or Rowing air</i> ,	47		
Noble Squire Dacre comes over the Border, <i>Gaelic air</i> ,	14		
Non piu Andrai, <i>Mozart</i> ,	109		

	PAGE		PAGE
Ranging the Plaine one Summer's Night, <i>old English air</i> ,	60	Strathavich, <i>Gaelic air</i> ,	82
Rattling roaring Willie, <i>Scotch air</i> ,	13	Streamlet that flowed round her Cot, <i>The, Shield</i> , 143	
Rebel War Song, <i>Gaelic air</i> ,	49	Such Beauties in View, <i>Irish Jig</i> ,	53
Rest! Warrior, Rest, <i>Michael Kelly</i> ,	76	* Susan's blythe when Will's at home, <i>J. Manson</i> , 157	
Rising of the Lark, <i>Welsh air</i> ,	98	Sweet May Morning, <i>Gaelic air</i> ,	75
Roast Beef of Old England, <i>old English air</i> ,	103	Swelling Canvass, <i>The, words and music by</i> <i>Dibdin</i> ,	111
Romanza, <i>D. Steibelt</i> ,	154	Swiss air,	182
Rondeau, from the overture to the "Duenna,"	172	Swiss Drover Boy, <i>Swiss air</i> ,	147
Rose of Lucerne, <i>The, Swiss air</i> ,	157	Swiss Toy Girl, <i>Swiss air</i> ,	157
Rothiemurchie's Rant, <i>Strathspey, Scotch</i> ,	63	Sylvia for shame, <i>Captain Packe</i> ,	156
* Rubezahl's Waltz, <i>T. Henderson</i> ,	150	Talk not of your dirty Acres, bass song from the opera of "Two to One," <i>Dr. Arnold</i> , 153	
Rural Felicity, (37)	28	Tank, <i>The, country dance, Russian</i> ,	11
Russian Waltz,	76	Tarry Woo!, <i>Scotch air</i> ,	180
Sae merry as we twa hae been, <i>Scotch air</i> ,	163	Taylor's Tune, <i>The, English air</i> ,	179
Sally Kelly, <i>Reel, Irish</i> ,	54	* Teetotal Jig, <i>A. Gunn</i> ,	62
Saturday Night at Sea, <i>English air</i> ,	100	Tell her I'll love her, <i>Shield</i> ,	160
Saunders Brane, <i>Strathspey, Duncan</i> ,	55	Tell me my Lute, serenade from "The Duenna," 116	
Saw ye my wee Thing, <i>Scotch air</i> ,	30	Tenpenny Piece, <i>J. F. Erskine</i> ,	160
Saxon Waltz, <i>Benningsen</i> ,	26	Tha mi mo chadal, ancient set, <i>Gaelic air</i> ,	73
Say my Heart why wildly beating, <i>Weber</i> ,	24	The auld maid wad be married, <i>Scotch air</i> ,	152
Scotch March,	142	The last time I came o'er the Muir, <i>Scotch air</i> , 9	
Scots Jenny, <i>The, James Osmala</i> ,	156	There'll never be peace till Jamie comes hame, <i>Jacobite air</i> , (40)	31
See the Conquering Hero comes, <i>Handel</i> ,	121	* Third of December, <i>The, James Manson</i> ,	139
* Set to me Jenny, <i>Reel, J. Turnbull</i> ,	39	Thou art gane awa' frae me, <i>Mary, Urhani</i> , (41) 91	
Sfeule dans un Bois, <i>French vaudeville</i> ,	25	Though Bacchus may boast, <i>English air</i> ,	138
Sfluich an oidheche noch, 'sgur fuar i, <i>Gaelic air</i> , 38		Thou soft flowing Avon, <i>Dr. Arne</i> ,	128
Shepherd's Son, <i>The, Scotch air</i> ,	87	Three Children sliding on the ice, <i>old English</i> <i>air, "Chevy Chase"</i> ,	45
She rose and let me in, <i>Scotch air</i> , (38)	81	Thro' the Forest, <i>Weber</i> ,	127
Short Apron, old set, <i>Gaelic air</i> ,	34	Timour the Tartar, "Peter Street," <i>English air</i> , 14	
* Siller Penny, <i>The, James Ramsay</i> ,	171	Tink a Tink, from "Blue Beard," <i>M. Kelly</i> , 127	
Sir David Hunter Blair's Reel, <i>German air</i> , 103		Tired Soldier, <i>The, English air</i> ,	167
Sir George Clerk of Pennycuik, <i>Nath. Gow</i> , 148		To Ladies' eyes a round Boys! <i>Moore's Irish</i> <i>Melodies</i> ,	6
Sir George Rodney's March, <i>George Muschett</i> , 145		To the Chace my choice Spirits away, <i>old</i> <i>English hunting song</i>	146
Slan gun t'big mo run a nall, <i>Gaelic air</i> ,	44	Tralaga, <i>Spanish patriotic air</i> ,	179
'Slionar eubh' agus iolach, <i>Gaelic air</i> ,	64	Trent Waltz, <i>The, Beethoven</i> ,	144
Slow March from "The Battle of Prague," <i>Kotzwarr</i> ,	72	Trip to Inchcolm, <i>Scotch air</i> ,	180
Snood, <i>The, Scotch air</i> , (39)	145	Triumph, <i>The, English country dance</i> ,	93
Soldier's Dance, <i>English</i> ,	87	Trust not Man, <i>English air</i> ,	44
Somebody, <i>English air</i> ,	129	Tullochgorum, <i>Strathspey, Scotch</i> ,	84
Somehow my spindle I mislaid, <i>Scotch air</i> , 59		* Turnbull's (J.) compliments to J. Manson, <i>Strathspey, John Turnbull</i> ,	158
Soridh leis an t' seann' bhlian, <i>Gaelic air</i> ,	166	'Twas Dunois the young and brave, <i>French air</i> , 56	
Soruidh slan don Aileagan, <i>Gaelic air</i> ,	141	Twine wheel the Plaiden, <i>Scotch air</i> ,	111
Sound Argument, "We should all be unhappy together," <i>English air</i> ,	108	Tyrolese Waltz,	129
Souters of Selkirk, <i>Scotch air</i> ,	86	Under the Rose, <i>English air</i> ,	149
Spanish Fandango,	126	Valse de Paris,	123
Spanking Jack, <i>Dibdin</i> ,	107	Valse du Duc de Reichstadt, <i>Strauss</i> ,	102
Sprig of Shillelagh, <i>Irish air</i> ,	46		
Staffordshire Militia March, <i>English</i> ,	40		
Standing Toast, <i>The, Dibdin</i> ,	132		
Stool of Repentance, <i>Scotch air</i> ,	37		
* St. Mary's Kirkyard, Selkirkshire, <i>J. Manson</i> , 153			
Storm Waltz, <i>Mozart</i> ,	125		

INDEX.

x1

	PAGE		PAGE
Vater Ich rufe dich! <i>German air</i> , . . .	72	When time hath bereft thee, <i>Auber</i> , . . .	148
Venetian air, . . .	87	When we Sailor Lads first put to sea, from "The	
Virginia Quick Step, <i>B. A. Burditt, American</i> , 130		Mariners," . . .	87
Virgin Lily, The, <i>Dr. Arnold</i> , . . .	163	When cruel parents sullen frown, <i>Dr. P. Hayes</i> , 156	
Virtuous Country Maid, <i>old English air</i> , . . .	127	Whene'er I see those smiling eyes, <i>Moore's</i>	
		<i>Irish Melodies</i> , . . .	169
Waltz, <i>Mozart</i> , . . .	5, 13	Where are you going my pretty Maid, <i>old Eng-</i>	
Waltz from the overture to "Lodoiska," . . .	16	lish air, . . .	143
Waltz, <i>Henry Herz</i> , . . .	99	Whistle and I'll come to you my Lad, <i>Scotch</i>	
Waltz, . . .	84, 130, 148, 180	air, (43) . . .	42
Waltz, <i>Wilms</i> , . . .	171	* Who'll buy a Heart? <i>James Manson</i> , . . .	127
Waly, waly, <i>Scotch air</i> , (42) . . .	102	Widow are ye waking? <i>Scotch air</i> , . . .	138
Wap at the Widow my Laddie, <i>Scotch air</i> , . . .	183	Willie brew'd a peck o' mant, <i>Allan Masterton</i> , 161	
Waterman's Dance, from "Durfey's Pills," . . .	107	Willie was a wanton wag, <i>Scotch air</i> , . . .	5
Water parted from the sea, <i>Dr. Arne</i> , . . .	183	Winnowing sheet, The, <i>Irish air</i> , . . .	14
Watson's Scotch Measure, <i>old Scotch air</i> , . . .	129	Winter, <i>English air</i> , . . .	27
Wealth of the Cottage is Love, from "Paul		Winter of Life, The, . . .	141
and Virginia," <i>W. Reeve</i> , . . .	50	Wise man's resolution, "I'll never be married	
Wedding Day, The, <i>English air</i> , . . .	179	again," <i>English air</i> , . . .	140
Well may my true love arrive, <i>Gaelic air</i> , . . .	44	Wreathe the bowl, <i>Moore's Irish Melodies</i> , . . .	21
Weideman's Minuet, <i>German</i> , . . .	105		
We Met, <i>German air</i> , . . .	20	Yellow Haired Laddie, The, <i>Scotch air</i> , (44) . . .	48
We're a' Noddin', <i>Scotch air</i> , . . .	119	Ye Mariners of England, <i>English air</i> , . . .	51
We're no very fou but we're gaily yet, <i>Scotch air</i> , 55		Ye shall walk in silk attire, (old name "The	
We should all be unhappy together, <i>English air</i> , 108		Siller Crown,) <i>Scotch air</i> , . . .	38
Wet is this night and cold, <i>Gaelic air</i> , . . .	38	Yorkshire Bite, <i>old English air</i> , . . .	115
Wha'll be king but Charlie, <i>Jacobite air</i> , . . .	170		
What the Deil ails you, <i>Reel, Scotch</i> , . . .	112	Zitti zitti, piano piano, <i>Rossini</i> , . . .	72
When the world first began, <i>Attwood</i> , . . .	139		

NOTES.

1 This tune appears in "Thomson's Orpheus Caledonius," anno 1725.

2 This air appears in both M'Gibbon and Oswald's collections of old Scottish melodies.

3 This tune is as old at least as 1724; and afterwards in the stirring times of Jacobite rebellion was a favourite air with that party favourable to the re-establishment of the Stuart dynasty.

4 Blar Leine, or the shirt battle, fought at Kinloch Lochy, between the Frazers of Lovat and the MacDonalds of Clan Ronald, and so called from the contending parties having stripped to their shirts.

5 This tune appears in the Skene MS. under the title "Adew Dundee."

6 This tune is in "Oswald's Pocket Companion."

7 This tune is very old, as it is in a collection of old tunes published by Adam Craig, who was one of the principal violin players at the concert held in Edinburgh, on St. Cecilia's day, the 22d of Nov. 1695.

8 This air is attributed to James Oswald.

9 The old name is "Clunie's Reel;" the old tune "Mary Scott" was known at least a century before it was known as "Carrack's Rant."

10 This tune is in "Oswald's Companion."

11 This tune appears in "Playford's Dancing Master," 1657.

12 This is an adorned set of the melody "Dry your tears," which will be found at page 54 of the Tune-Book; although Captain Fraser claims it as Scottish, we are inclined to believe that it is Irish, and the same with "Cean dhu Dhelish," which we will insert at a future opportunity.

13 From the "Vocal Magazine," Edin., 1797.

14 This tune is inserted in "Oswald's Pocket Companion."

15 The Fourteenth of October, or St. Crispin's day; this tune is as old as 1725.

16 This tune is at least as old as the time of Queen Mary. Patie's song in "The Gentle Shepherd," beginning "Dear Roger if your Jenny geck," is sung to this air.

17 This tune is the composition of General Reid, the founder of the Chair of Music in the University of Edinburgh, and was first named "The Highland, or 42d Regiment's March."

18 This air, with its song "Up with the Carles of Dysart," never appeared in any collection before "Johnson's Musical Museum."

19 This air is a slightly altered set of the leading part of the glee "Let ambition fire thy mind," composed by John Weldon, (1699.)

20 This air is in "Oswald's Pocket Companion."

21 This melody appears in "Oswald's Collection."

22 This air appears in Mrs. Crockat's MS., 1709.

23 This tune is sometimes called simply "The Gipsy Laddie," The song beginning "A wee bird came to our ha' door," is sung to it.

24 Translation, "Hymn to the Saviour;" in Campbell's "Albyn's Anthology" this tune is called "The Aelegan."

25 This Melody appears in the Aberdeen Cantus, 1662.

26 This is a border melody of old date; it consisted of only one strain originally, but it appears with a second part about the year 1709.

27 The proper name of this air is "The Moreen."

28 This air appears in the "Orpheus Caledonius," 1725.

29 This air appears in the "Orpheus Caledonius," 1725.

30 This tune appears in "Oswald's Pocket Companion."

31 This tune must be at least upwards of two hundred years old.

32 This is a modern set of "My Apron Dearie," vide page 92.

33 Old air, nameless, about 1780.

34 This air is in Mrs. Crockat's book, 1709.

35 This air is attributed to Jean Jacques Rousseau. Dr. Arne introduced it into his opera of "Andreas," and it has since passed as his.

36 This tune appears in "Oswald's Pocket Companion."

37 This tune is also known by the name "Haste to the Wedding."

38 This air is in "Playford's Choice Ayres and Songs," anno 1683, but is probably much older.

39 This air, with the song "Hey the bonnie breast-knots," was sent by an anonymous correspondent to the editor of "Johnson's Musical Museum," in which work it first appeared. Circa 1798.

40 This air appears in "Oswald's Pocket Companion."

41 This set of the old air was introduced by Mr. P. Urbani at the concerts in Edinburgh. He died in Ireland in 1816.

42 This melody appears in a MS. collection transcribed by Thomas Wode, anno 1566, and in a still more ancient church music book; it is at least as old as the time of Mary, Queen of Scots.

43 This melody was composed by John Bruce, a fiddle player in Dumfries, about the year 1750.

44 This melody appears in Mrs. Crockat's music book, written in 1709, but it is probably much older.

HAMILTON'S UNIVERSAL TUNE-BOOK.

MY WIFE'S A WANTON WEE THING.

Jig time.

No. 1.

A CHRIODHALACHD; OR "THE MERRY MAKING."

Reel.

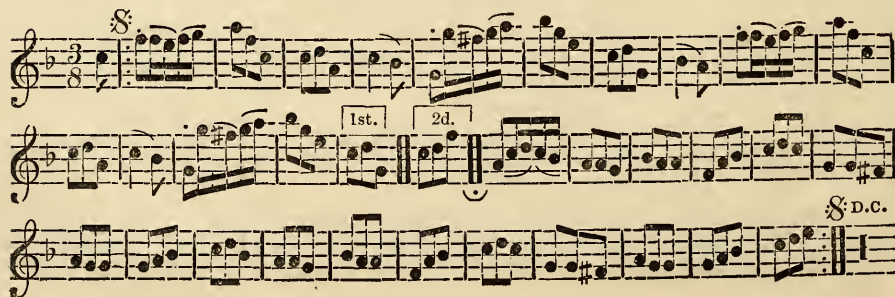
MINUET,

Moderate.

FROM "DON GIOVANNI."

Mozart.

THE CACHUCHA DANCE.



With spirit.

LA FANTASIA.

Lady Eliz. Lindsay.*Not too fast.*

LOVELY BELL.

J. Davy.

IL CROCCIATO.

*Quick.**p**cres.*

THE GARB OF OLD GAUL.

March.

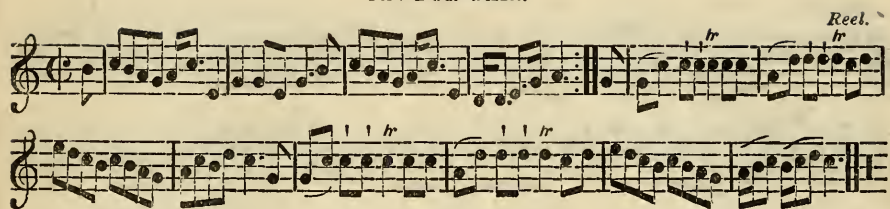
HIBERNIA.

A favourite Irish air.

PADDY CAREY.

Irish.

CAWDOR FAIR.



WALTZ.

Mozart.



WILLIE WAS A WANTON WAG.



Moderate.

PRAY GOODY.

From the Opera of "Midas."*With spirit.*

FAUGH A BALLAGH.

Irish.

Moore's song, "To Ladies eyes," is set to this tune.

Moderate.

AH! ROSES ARE SWEET.

M. P. King.

PEERIE WEERIE.

Rest.

THE HOWLET AND THE WEAZLE.

Jig time.*Slow.*

CARRON SIDE.



THE LEGACY.—HOW SHALL WE ABSTAIN FROM WHISKY.

This last is the name given to the air by Captain Frazer, in his Collection, wherein he claims it as Scottish, and the composition of John McMurdo of Kintail.

Moderate.

JENNY'S BAWBEE.

Reel.

THE LANGOUR OF LOVE.

Slow and tender. p

MARCH,

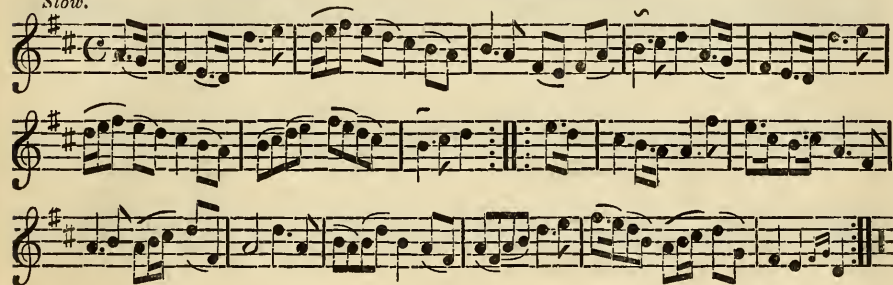
FROM THE OCCASIONAL OVERTURE.

*2d time pp**Handel.*

HEY, CA' THRO'.

Pompously.

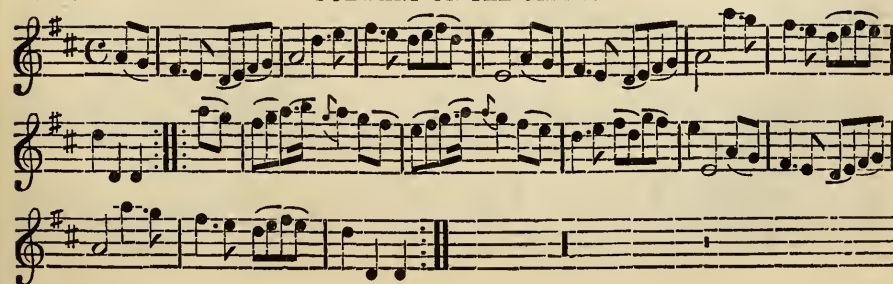
THE LAST TIME I CAM' O'ER THE MUIR.

Slow.*Jig time.*

NEAPOLITAN THRESHERS.

*Slow.*

POLWART ON THE GREEN.



LORD EGLINTON'S REEL.



THE PRINCESS ROYAL'S MINUET.

George Muschet.

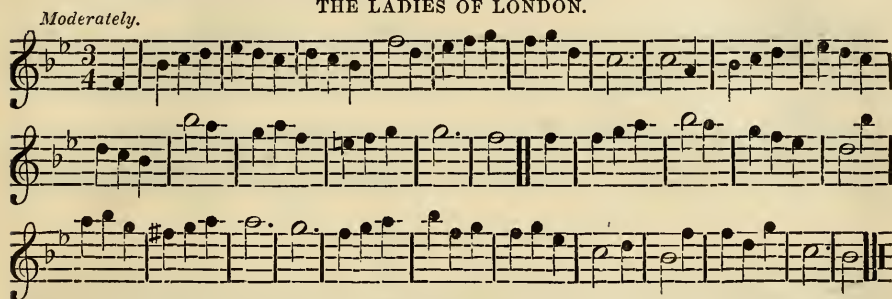
THE COCK OF THE NORTH.

*Strathspey style.**(An honorary title of the Duke of Gordon.)*

BONNIE WEE THING.



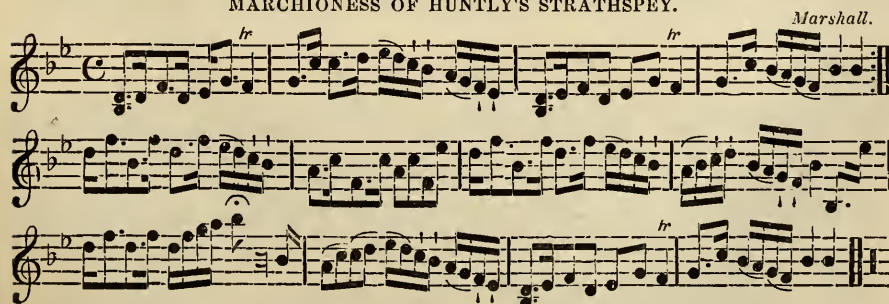
THE LADIES OF LONDON.



THE TANK.



MARCHIONESS OF HUNTLY'S STRATHSPEY.



When danced, this air may be played in A, three sharps.

LADY MADELINA PALMER'S STRATHSPEY.

Marshall.

CAILLEAGAN A BHAIL MHOIR.

Sprightly dance.

"INVERNESS LASSES."

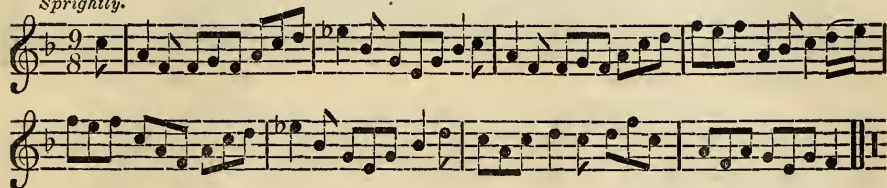


KISS THE COLD WINTER AWAY.

Not too fast.



RATTLING ROARING WILLIE.

Sprightly.

MY LADY'S GOWN HAS GAIRS UPON'T.

Strathspey time.

WALTZ.

Mozart.

NOBLE SQUIRE DACRE COMES OVER THE BORDER.

Slow if not danced.

TIMOUR THE TARTAR.

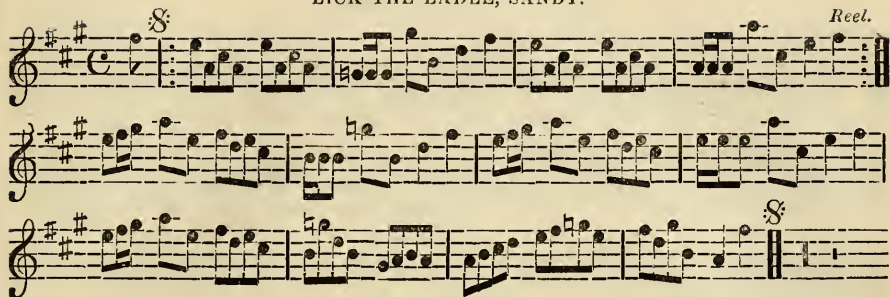
Lively.

THE WINNOWING SHEET.

Moderate.

Moore's song, "If thou wilt be mine," is written to this tune.

LICK THE LADLE, SANDY.

Reel.

LADY ANN STEWART'S STRATHSPEY.



FAVOURITE FRENCH WALTZ.



MISS PLATOFF'S WEDDING.

*Brisk.**Nath. Gow.*

WALTZ FROM THE OVERTURE TO "LODOISKA."



CALEDONIAN HUNT'S MARCH.

Pompously.*With spirit.*

ORANGE AND BLUE.



DUNDAS OF ARNISTON'S REEL.



No. 2.

MY SPIRITS ARE MOUNTING.

Briskly.

MY NANNIE, O.

Slow.

MOLL TIERNEY.

*Vivaciously.**Irish air.*

Slow.

MORAG.

*Slow.*

THE HILLS OF GLENURCHIE.



Tannahill's song, "The Kebbuckston Wedding," is sung to this air.

A LAMENT FOR A FRIEND.

Very slow with expression.

THE HON RAMSAY MAULE'S MARCH.

Nathaniel Gow.

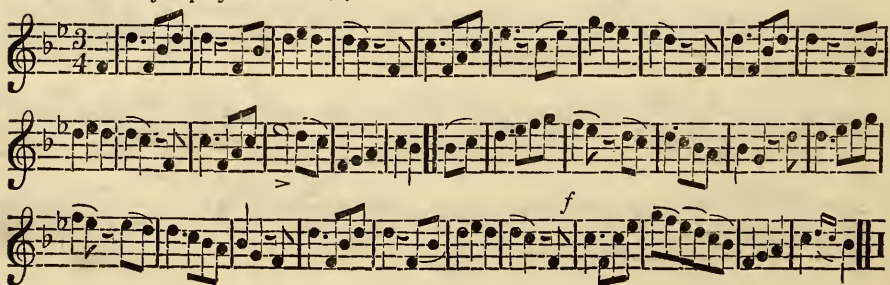
CHARMANTE GABRIELLE.

Old French air.

FOR A' THAT AND A' THAT.

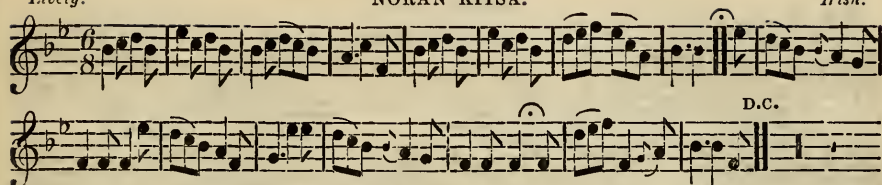


WE MET.

*Moderate—may be played as a Waltz.**German air.*

Lively.

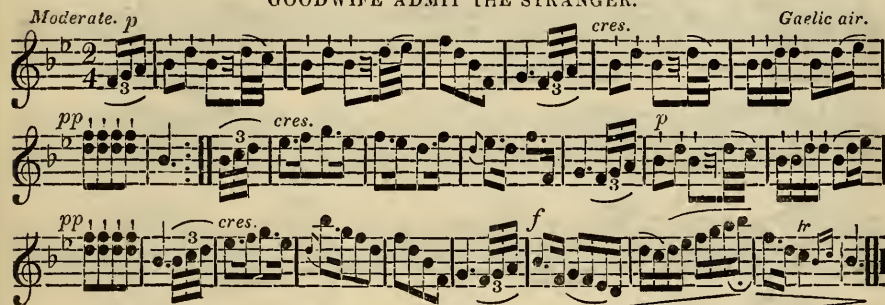
NORAN KITSA.

Irish.

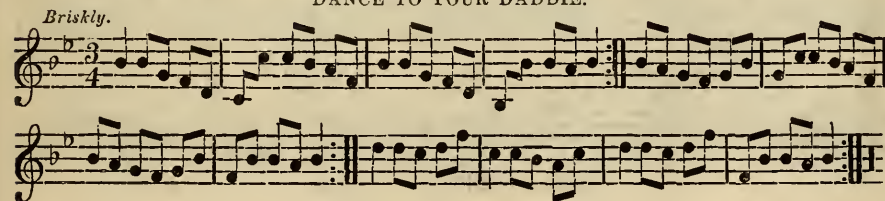
Moore's song, "Wreath the bowl," is set to this air.

Moderate. p

GOODWIFE ADMIT THE STRANGER.

Gaelic air.

DANCE TO YOUR DADDIE.

Briskly.

AIR FROM THE OPERA OF "NIOBE."

*Pacini.**Andante. p*

DANDALEITH.

*Slow—Strathspey time.**Marshall.*

KING OF PRUSSIA'S WALTZ.

D. Steibelt.

This page contains ten staves of musical notation for a guitar solo. The music is written in G major (one sharp) and 3/4 time. The notation includes various guitar-specific techniques such as triplets, slurs, and dynamic markings like '8va' and 'loco.' The piece concludes with a double bar line on the final staff.

EDINBURGH MUSICAL FUND.

*Lively.**J. Reinagle.*

GERMAN HORNPIPE.



SAY MY HEART WHY WILDLY BEATING.

*Slow and tenderly.**C. M. von Weber.*

GREEN HILLS OF TYROL.

Allegretto.

FROM THE OPERA OF "GUILLAUME TELL."

Rossini.

SEULE, DANS UN BOIS, FILOIT LISÉ.

Lento.

[VAUDEVILLE.]

M. Grevin, l'aîné, Professeur.

DULCE DOMUM.

*Allegro moderato.**Chorus*

Moderately.

AWA' TO BONNIE TWEEDSIDE.



SAXON WALTZ.

G. Von Benningsen.

QUADRILLE.



Moderate with expression.

THE FIERY CROSS.

Gaelic air.

HORNPIPE.



WINTER.

Slow.

FOR LACK OF GOLD SHE LEFT ME.

Slow.

GO, GEORGE, I CAN'T ENDURE YOU.

Lively.

RURAL FELICITY.



MARCHE DES MARSEILLOIS.

Maestoso.

JENNY JONES.

*Moderate.**Welsh air, "Cader Idris."*

THE GARLAND OF LOVE.

Not too fast.

SAW YE MY WEE THING.

Slow.

DUNCAN M'QUEEN'S STRATHSPEY.



THE JOLLY OLD WOMAN.

*Jig time.**Irish air.*

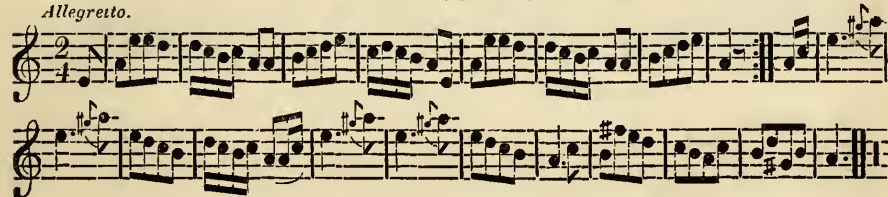
FRENET HA'.

*Slow.**Very ancient ballad air.**Very slow.*

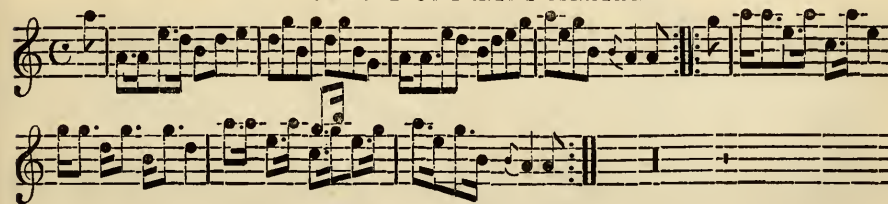
THERE'LL NEVER BE PEACE TILL JAMIE COMES HAME.

Jacobite air.

AIR SAVOYARD.

Allegretto.

MISS DRUMMOND OF PERTH'S STRATHSPEY.



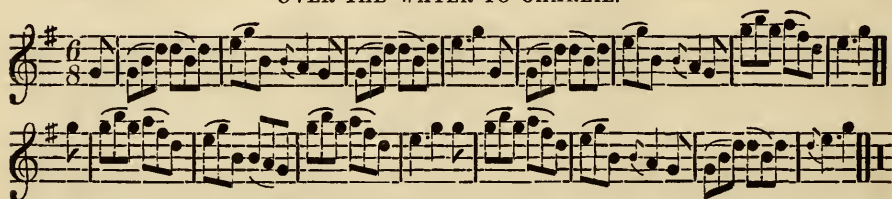
HIGHLANDER'S FAREWELL TO IRELAND.

Slow strathspey time.

INDIAN'S MARCH.



OVER THE WATER TO CHARLIE.



DEAR VALE WHOSE GREEN RETREATS.

*Moderately slow.**From the Opera of "The Mariners."*

THE BROWN JUG.

With spirit.

THE LADY OF THE DESERT.

Slow. *Irish air.*

The musical score for 'The Lady of the Desert' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five staves. The first staff is marked 'Slow.' and 'Irish air.' and features a small bird illustration above it. The second and third staves continue the melody. The fourth staff is marked 'Quick.' and includes trill ornaments ('tr') above several notes. The fifth staff also features trill ornaments ('tr') and ends with a double bar line and a repeat sign.

PERSIAN DANCE.

The musical score for 'Persian Dance' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves. The melody is characterized by frequent eighth and sixteenth notes, giving it a lively, dance-like feel. The score concludes with a double bar line and a repeat sign.

N'T APARAN GOIRID.—"SHORT APRON."

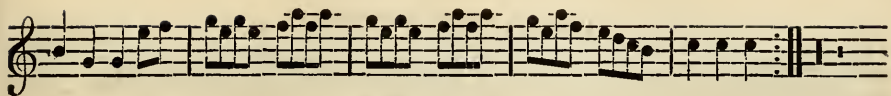
*Slow.**Old set.*

MISS ANN DOUGLAS OF BRIGTON'S JIG.



HORNPIPE.





MR. R. STEWART'S WALTZ.

Copyright.

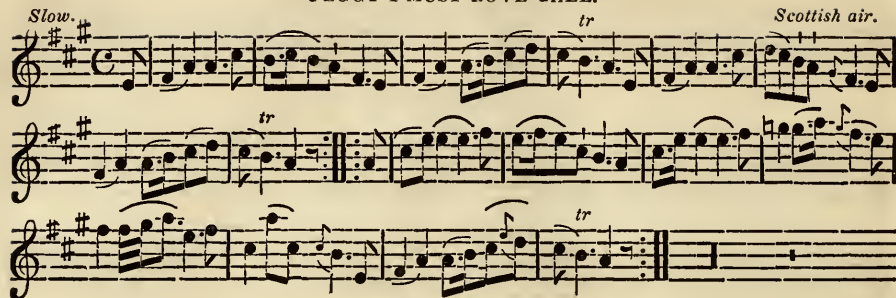
MRS. CLARK'S STRATHSPEY.



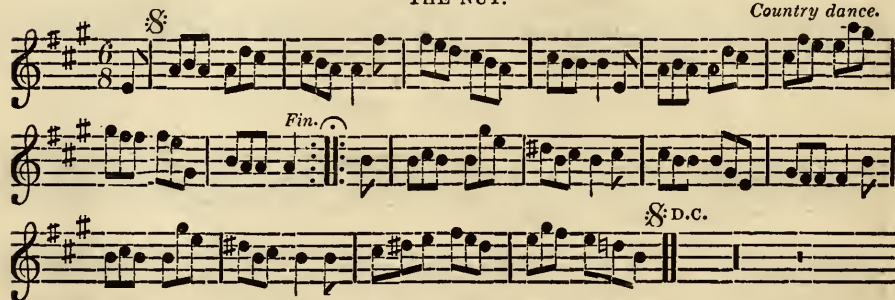
THE MARCHIONESS OF DOUGLASS FAVOURITE.

*Nath. Gow..
Fin.*

PEGGY I MUST LOVE THEE.



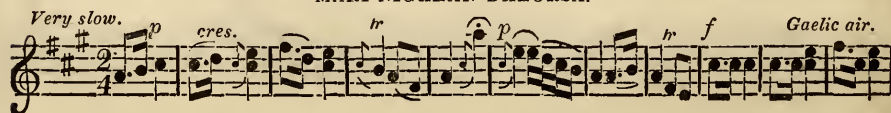
THE NUT.

Country dance.

MEG MERRILEES.

Country dance.

MARI NIGHEAN DHEORSA.

Gaelic air.

*Allegro.*

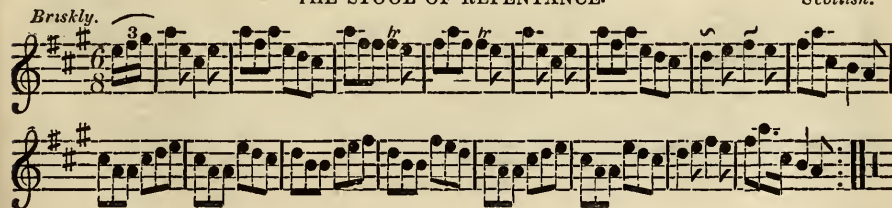
LA CATINA.

Quadrille par Rose.



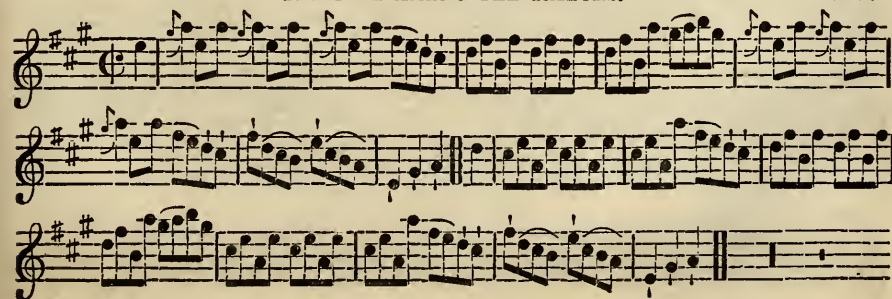
THE STOOL OF REPENTANCE.

Scottish.



THE DEIL AMANG THE TAILORS.

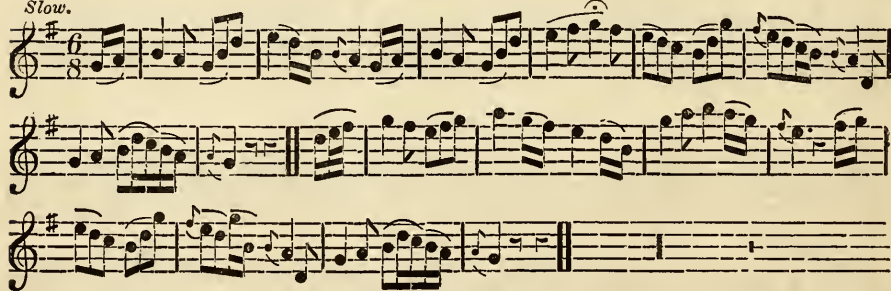
Reel.



LAOIDH AN T' SLANUIDHFEAR.

*Solemnly slow.**Gaelic air.*

YE SHALL WALK IN SILK ATTIRE.

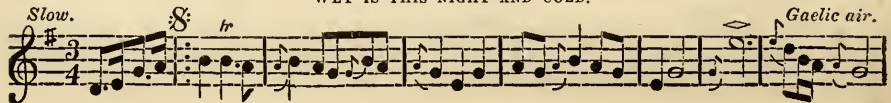
Slow.

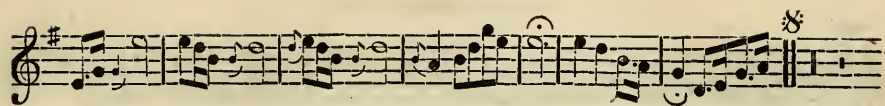
THE HEMP DRESSERS.



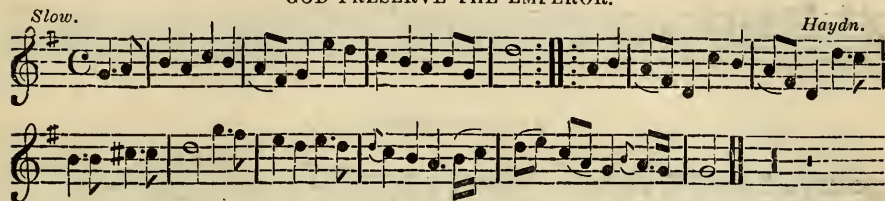
SFLUICH AN OIHDICHE NOCH, 'SGUR FUAR I.

"WET IS THIS NIGHT AND COLD."

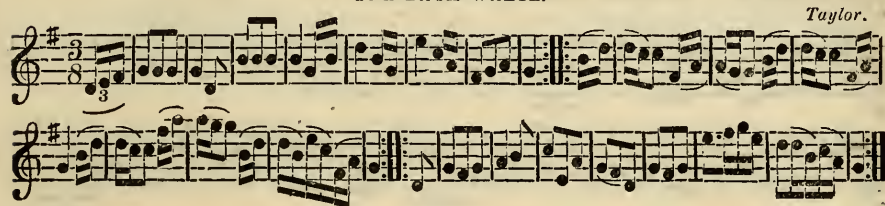
*Slow.**Gaelic air.*



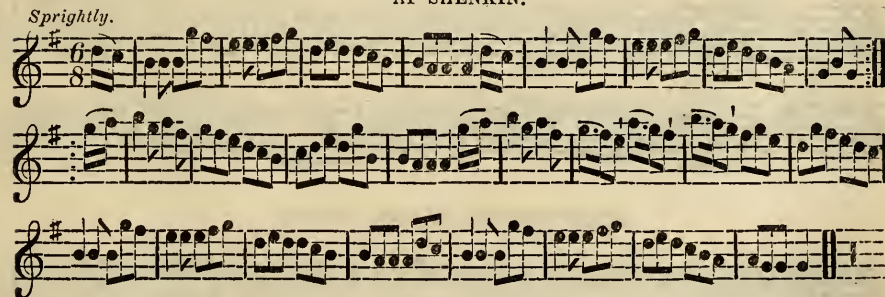
GOD PRESERVE THE EMPEROR.



THE BATH WALTZ.

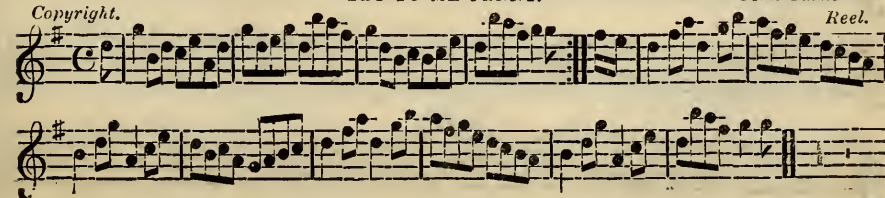


AP SIENKIN.



SET TO ME JENNY.

John Turnbull.



Reel.

THE INSPIRED BARD.

*Bold.**Welch air.*

MARTINI'S MINUET.



STAFFORDSHIRE MILITIA MARCH.



BESSIE'S HAGGIS.

Moderate.

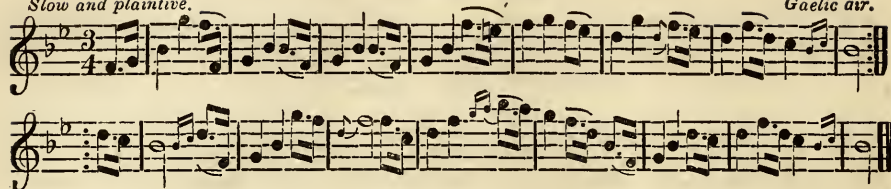
Musical score for "Bessie's Haggis" in G major (one sharp) and 2/4 time. The piece is marked *Moderate*. It consists of eight staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. Trills are indicated by "tr" above notes. A repeat sign with first and second endings is present. The piece concludes with a double bar line and the marking "D.C." (Da Capo).

MARCH FROM "GUILLAUME TELL."

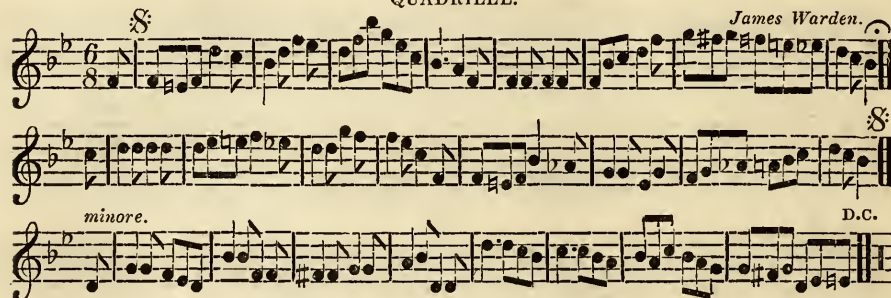
*Lively. p**Rossini.*

Musical score for the "March from Guillaume Tell" in G major (one sharp) and 2/4 time. The piece is marked *Lively. p* (Lively, piano). It consists of three staves of music. The notation includes treble clefs, key signatures, time signatures, and dynamic markings. The first staff has a tempo change to *f* (forte) and a repeat sign. The second staff includes a crescendo marking "cres." and a double bar line with "D.C." (Da Capo). The piece ends with a final double bar line.

FHIR A BHATA—"THE BOAT OF MY LOVER."

*Slow and plaintive.**Gaelic air.*

QUADRILLE.

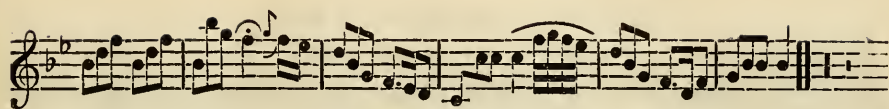
James Warden.

MARCH FROM "PIETRO L'EREMITA."

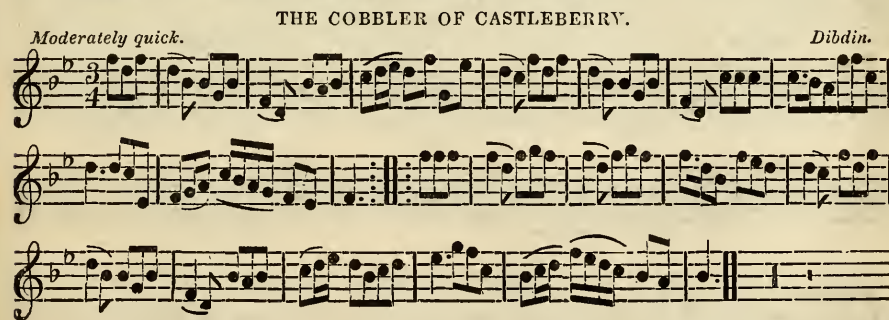
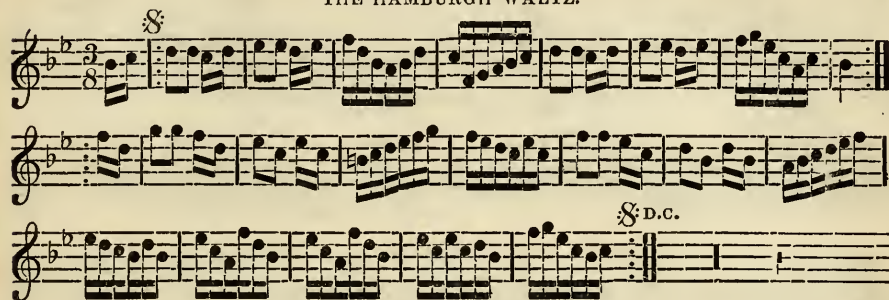
Rossini.

O WHISTLE AND I'LL COME TO YOU, MY LAD.

With spirit.



THE HAMBURG WALTZ.

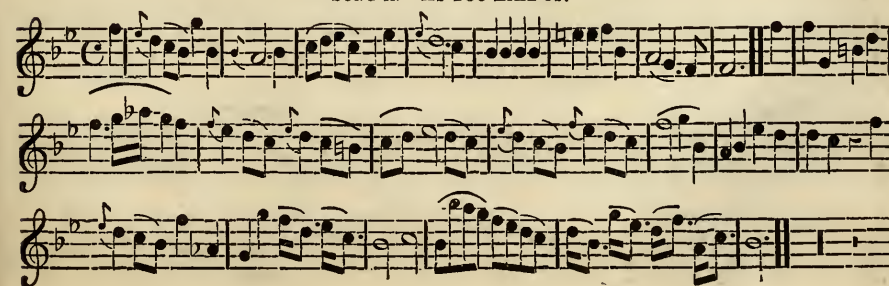


THE COBBLER OF CASTLEBERRY.

*Moderately quick.**Dibdin.*

BLOW, BLOW THOU WINTER WIND.

SUNG IN "AS YOU LIKE IT."

Dr. Arne.

SLAN GUN T'HIG MO RUN A NALL.

Slow with expression.

"WELL MAY MY TRUE LOVE ARRIVE."

Gaelic air.

KITTY TYRELL.

*Slow.**Irish air.*

TRUST NOT MAN.

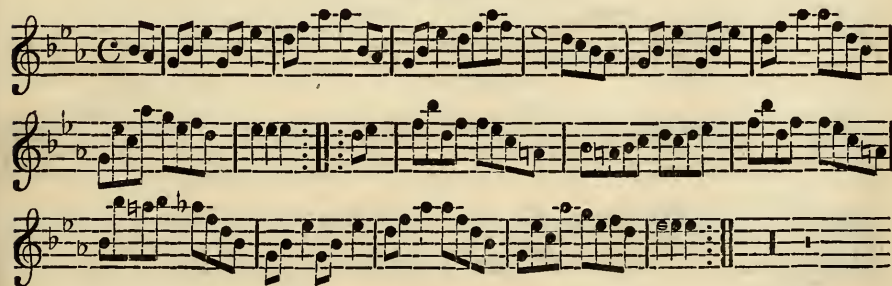
Moderate.



THREE CHILDREN SLIDING ON THE ICE.

Maestoso e lachrymoso.
*Symphony.**Old English air.*

HORNPIPE.



FRA TANTE ANGOSCIE.

*Caraffa.**Andante. Second time Sva.*

AULD ROB MORRIS.

Slow.

LA BISSETTE.

Briskly.

THE SPRIG OF SHILLELAH.

Jig time.

NEGRO MELODY.

With spirit.

THE FOURTEENTH OF OCTOBER.

*Moderate.**Scottish air.*

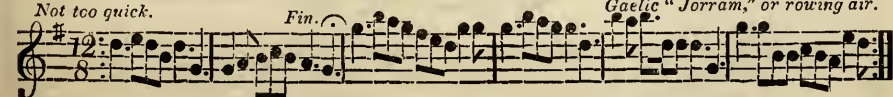
MRS. BLAIR OF BLAIR'S JIG.



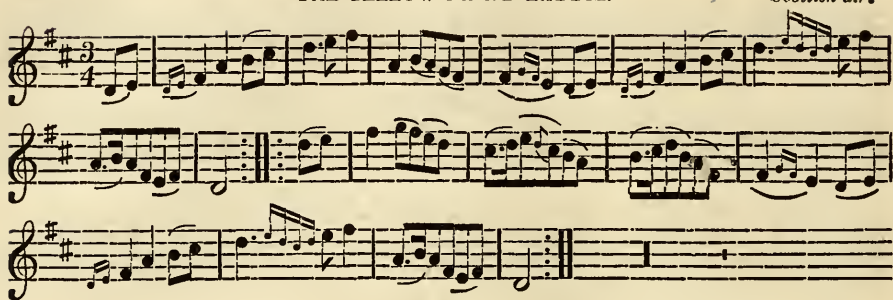
MRS. SPENS MONRO'S JIG.



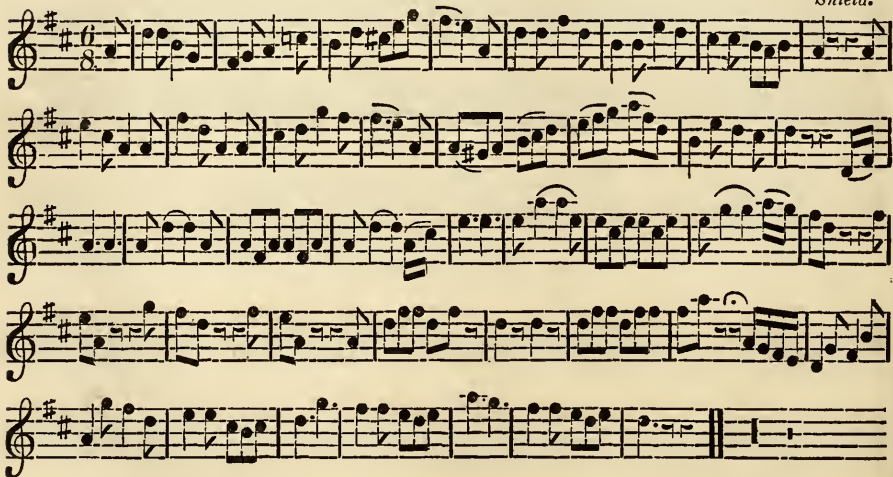
NIS O RINNEADH AR TAGHADH.

*Not too quick.**Fin.**Gaelic "Joram," or rowing air.*

THE YELLOW HAIR'D LADDIE.

Scottish air.

OLD TOWLER.

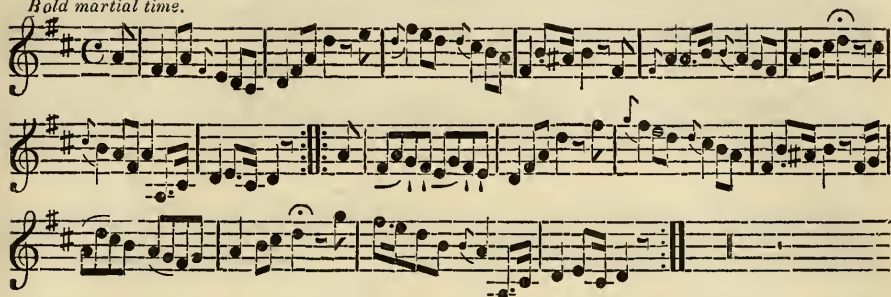
Shield.

MR. WILL'S FAVOURITE.



EIRIDH NA FINNACHA' GAELACH.

"THE REBEL WAR SONG."

*Gaelic air.**Bold martial time.*

JAMES BOICK'S REEL.

Now printed for the first time.

THE KILWINNING ARCHERS' STRATHSPEY.

Now printed for the first time.

THE BLUE EYED YOUTH.

FROM THE COMIC OPERA OF "OH! THIS LOVE, OR THE MASQUERADERS."

*Moderate.**M. P. King.*

MARMONT'S RETREAT.

Reel time.

THE MAID OF SNOWDOWN.

Not too fast.

THE WEALTH OF THE COTTAGE IS LOVE.

FROM THE OPERA OF "PAUL AND VIRGINIA."

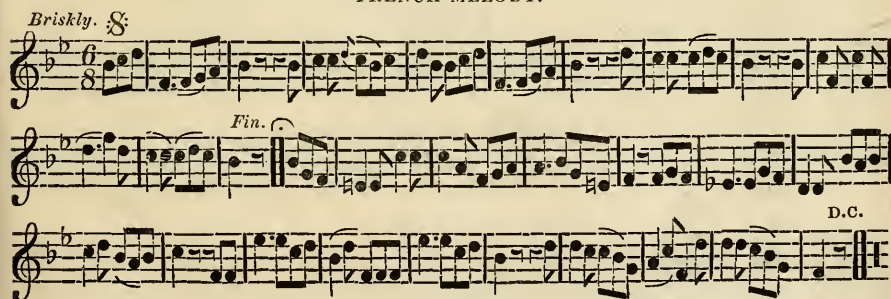
W. Reeve.



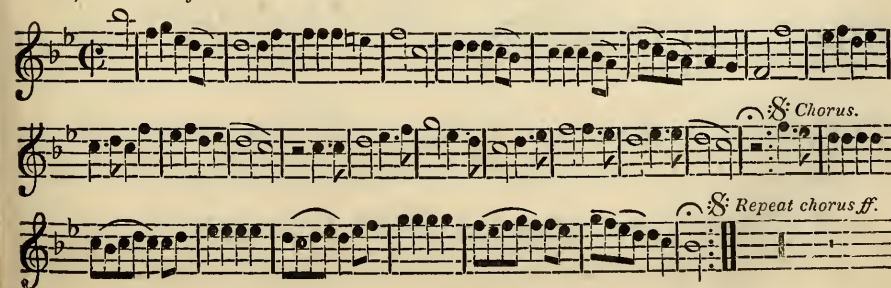
THE MAID OF LODI.



FRENCH MELODY.

*Bold, and not too fast.*

YE MARINERS OF ENGLAND.



THE GLASGOW QUADRILLES.

Copyright.

No. 1.—LA PANTALON.

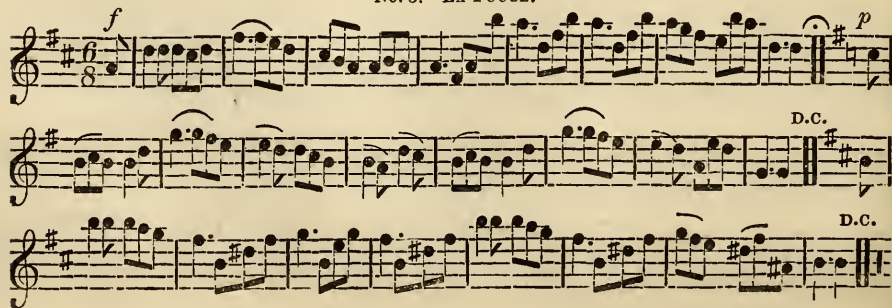
Thos. Henderson.



No. 2.—L'ETRE.



No. 3.—LA POULE.



No. 4.—LA TRENISE.

No. 5.—LA FINALE.

First time pp, second time ff.

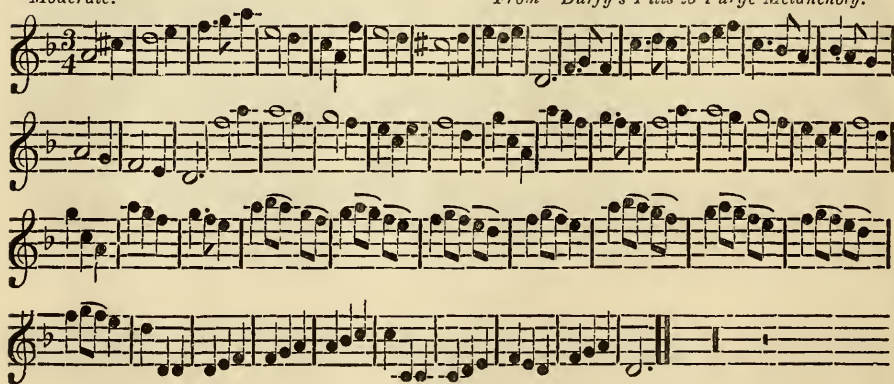
SUCH BEAUTIES IN VIEW.

Irish Jig.

CRO NAN GOBHAR,—“THE GOAT PENN.”

*Usually played as a dance.**Gaelic air.*

DRY YOUR TEARS.

*Moderate.**From "Durfy's Pills to Purge Melancholy."*

SALLY KELLY.

Reel.

Strathspey.

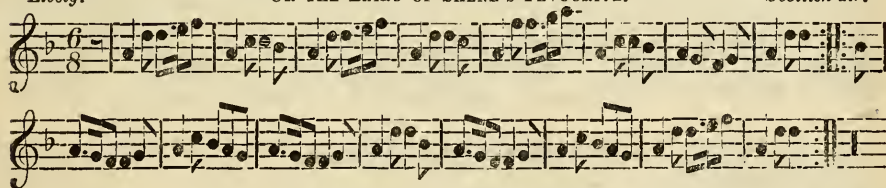
SAUNDERS BRANE.

Mr. Duncan.

WE'RE NO VERY FOU BUT WE'RE GAILY YET;

Lively.

OR THE LAIRD OF SKENE'S FAVOURITE.

Scottish air.

MY ONLY JOE AND DEARIE O.

*Slow.**Supposed Irish air.*

BOYNE WATER.

*Slow.**Irish air.*

MACPHERSON'S LAMENT

Slow with expression.

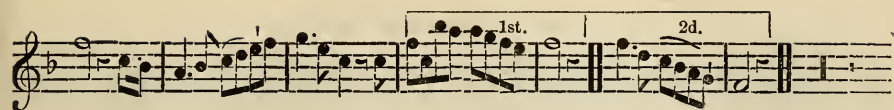
THE BRAES OF BALLENDINE.

Slow and plaintively.

PARTANT POUR LA SYRIE.

ROMANCE OF DUNOIS.

*French air.**Moderate. f*

*Slow time.*

MAID OF ISLA.

Strathspey.

MISS RABINA BOSWELL'S REEL.

*Copyright.*

HEWITSON'S HORNSPIPE.

S. W. Wigton, Cumberland.

THE HAMILTON MARCH.

John Turnbull.

Copyright.



MY LOVE IS OWER BONNIE FOR A MAN O' WAR.



AIR.

Allegretto.

Mozart.



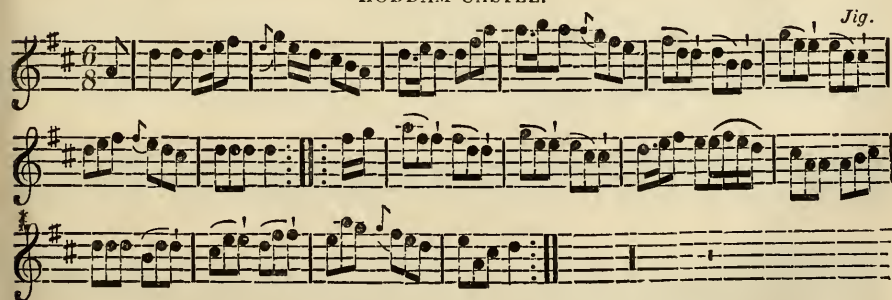
SOMEHOW MY SPINDLE I MISLAID.

Lively.

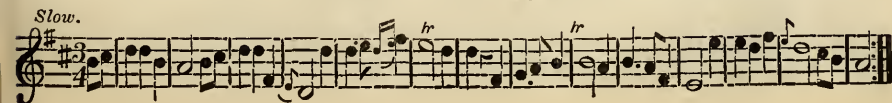
BACK OF THE CHANGE HOUSE.

Reel.

HODDAM CASTLE.

Jig.

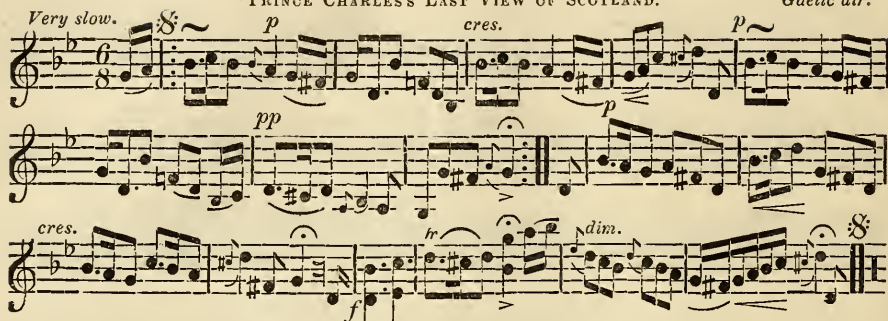
CHAIDH AN TORAN MU THOM.

Slow.

AN SEALLADH MO DHEIREADH DO THEARLACH.

"PRINCE CHARLES'S LAST VIEW OF SCOTLAND."

Gaelic air.



RANGING THE PLAINE ONE SUMMER'S NIGHT.

Playford's Coll. 1684.

Moderate.

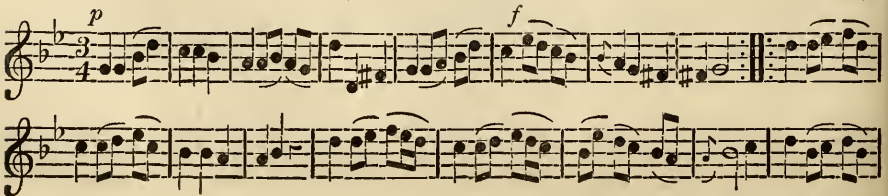
THE COVENANTER'S TOMB.

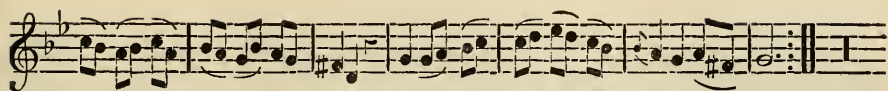
Scottish air.

Solemn and slow.

MORFA RHUDDLAN.

Welsh air.*





BIRNIEBOUZLE, OR BRAES O' TULLIMETT.

Strathspey.

COLL M'BAIN'S REEL.



LORD KELLY'S STRATHSPEY.



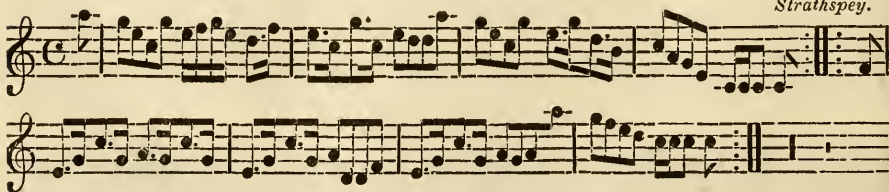
HEARTS OF OAK.

*Energetically.**Davy.*

CAPTAIN CLACKIT.

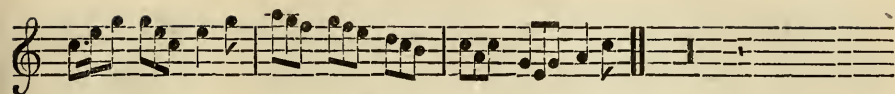
*With spirit.**Dibdin.*

THE LINKS OF KILLAROW.

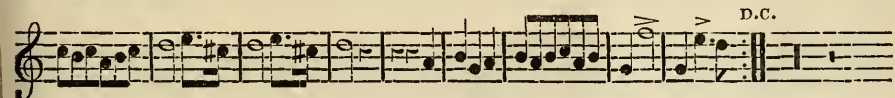
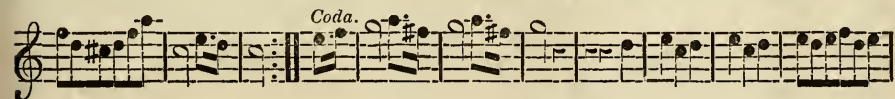
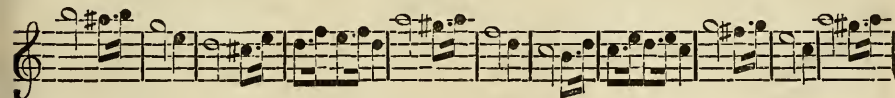
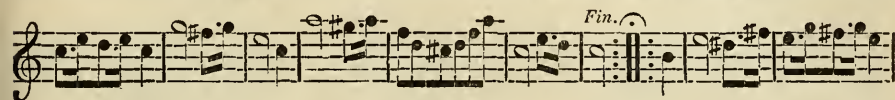
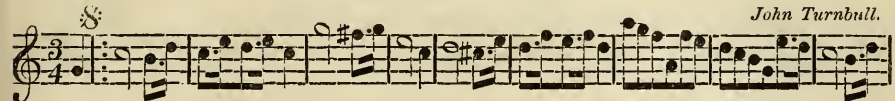
Strathspey.

TEETOTAL JIG.

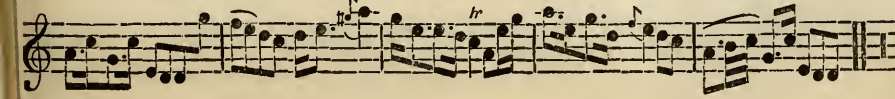
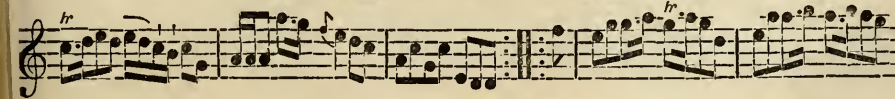
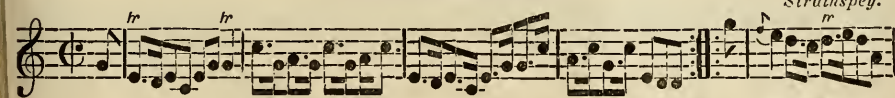
*Copyright.**A. Gunn.*

*Copyright.*

CHEVALIER WALTZ.

John Turnbull.

ROTHIEMURCHIE'S RANT.

Strathspey.

'SLIONAR EUBH' AGUS IOLACH.

Very slow.

"MANY ARE THE CRIES AND SHRIEKS OF WOE."

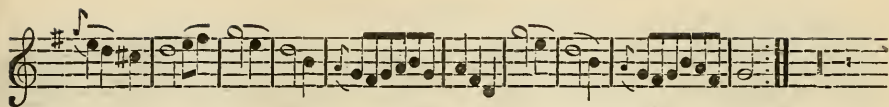
Gaelic air.

THE DARK TOWER.

*Moderate.**Irish air.*

THE BERLIN WALTZ.





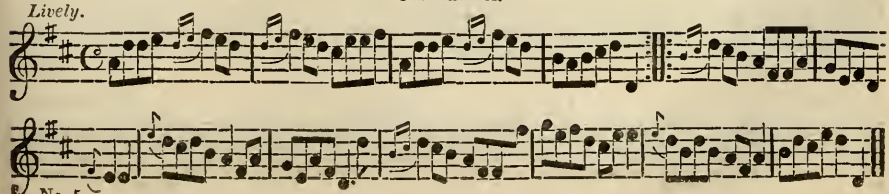
MISS MARGARET BROWN'S FAVOURITE.

*Slow and distinct.**Nathaniel Gow.*

I LOVE MY LOVE IN SECRET.

*Not too fast.**Scottish air.*

CALIBRIA.

Lively.

LOVE WILL FIND OUT THE WAY.

Slow.

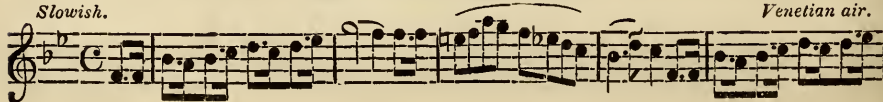
LADY GRACE DOUGLAS'S REEL.



ALDRIDGE'S HORNPIPE.



BUONA NOTTE AMATA BENE.

*Slowish.**Venetian air.*



MARCHIONESS OF HUNTLY'S JIG.

Marshall.

FLEURS CASTLE.



Andante espressivo.

HE WAS FAM'D FOR DEEDS OF ARMS.

D. Corri.

*Andante cantabile.*

THE BAY OF BISCAY.

Davy.



GRIFFE'S FAVOURITE MARCH.



KILLIECRANKIE.

*Scottish air.—Old set.**Very slow.*



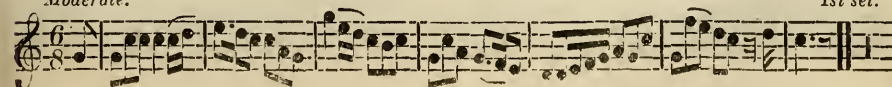
MRS. HAMILTON OF PINTCAITLAND'S STRATHSPEY.

*Slow.**Nath. Gow.*

BROSE AND BUTTER.

Scottish Jig.

MY LADY'S MANTLE.

*Moderate.**1st set.*

LISTEN TO THE VOICE OF LOVE.

Slowly. *Hook.*

Three staves of music in 2/4 time, key of B-flat major. The first staff begins with a treble clef and a key signature of one flat. The melody is characterized by eighth and sixteenth notes, with some triplets. The second and third staves continue the melody, featuring various ornaments (trills) marked 'tr'. The piece concludes with a double bar line.

BENEDICTA SIA LA MADRE.

Andante. *Venetian air.* *Dim.*

Two staves of music in 3/4 time, key of B-flat major. The melody is in a Venetian style, featuring a mix of eighth and sixteenth notes. The first staff includes a dynamic marking of *f* (forte) and a *Dim.* (diminuendo) instruction. The second staff continues the melody, also marked with *Dim.* and ending with a double bar line.

BLAR LEINE.—"THE BATTLE OF KINLOCH LOCHY."

Very slow and soft. *Gaelic air.* *p* *cres.*

Three staves of music in 3/4 time, key of B-flat major. The melody is in a Gaelic style, featuring a mix of eighth and sixteenth notes. The first staff includes a dynamic marking of *p* (piano) and a *cres.* (crescendo) instruction. The second and third staves continue the melody, also marked with *p* and *cres.*, and ending with a double bar line.

GEOLOGICAL RANT.

Fin. *D.C.*

Two staves of music in 6/8 time, key of B-flat major. The melody is in a Rant style, featuring a mix of eighth and sixteenth notes. The first staff includes a dynamic marking of *Fin.* (fine) and a *D.C.* (Da Capo) instruction. The second staff continues the melody, also marked with *D.C.*, and ending with a double bar line.

ASSEMBLY WALTZ.

John Turnbull.

Copyright.



MR. STABILINA'S FAVOURITE.

Nathaniel Gow.

Not too fast.



ALACE! I VYTE ZOURE TWA FAYRE EYNE.

Very ancient.



VATER ICH RUFE DICH!

KOERNER'S BATTLE PRAYER.—"FATHER I CALL ON THEE."

Maestoso. *p* *f* *f* *Burschen Melody.—Himmel.*

SLOW MARCH FROM "THE BATTLE OF PRAGUE."

Kotzwara.

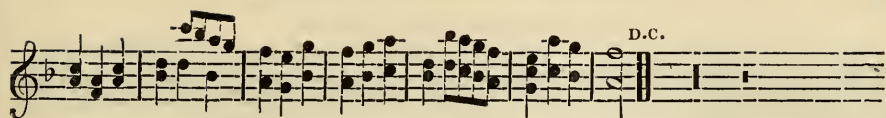
ZITTI, ZITTI.

Allegretto. *Rossini.*

NUMBER NIP WALTZ.

Thomas Henderson.

Copyright. *Fin.* *DUET. Piu dolce.*



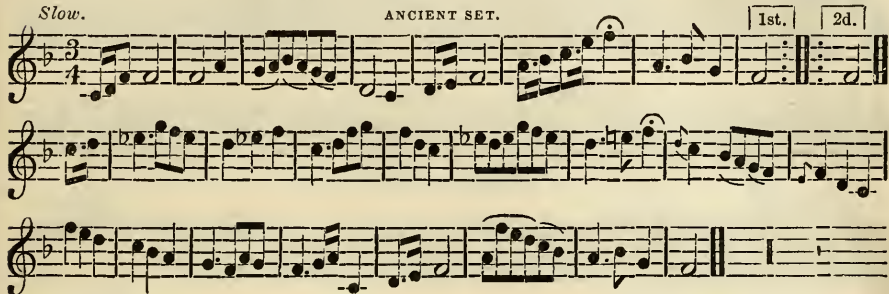
THA MI MO CHADAL.—“I AM ASLEEP.”

*Gaelic air.**Slow.*

ANCIENT SET.

1st.

2d.



THE DUSKY NIGHT.

*Hunting song.**Briskly.*

BORTHWICK BRAES.

*Scottish air.**Slow.*

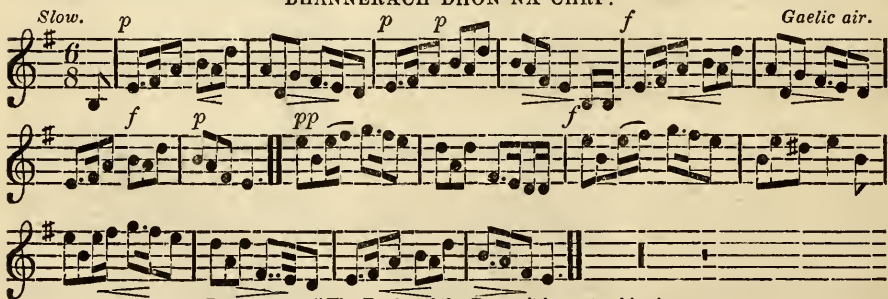
THE COQUETTE NEW MOULDED.

From D'Urfey's "Pills to Purge Melancholy."

PASTHEEN FUEN.

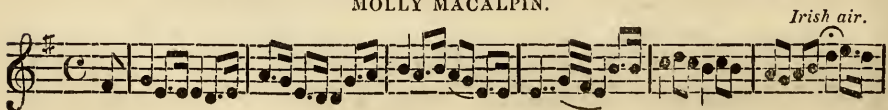


BHANNERACH DHON NA CHRÍ.



Burns' song, "The Banks of the Devon," is set to this air.

MOLLY MACALPIN.

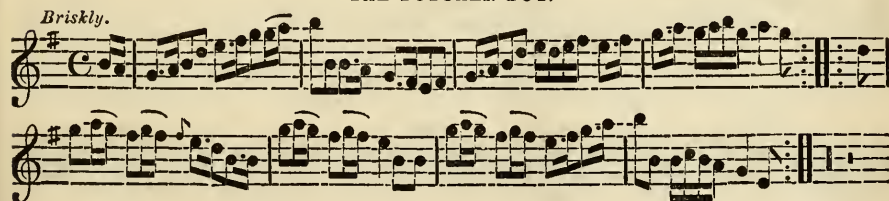




HAGGIS GEORDIE'S JIG.



THE BUTCHER BOY.

Briskly.

MAIDAIN CHUIN CHEITEAN.—"SWEET MAY MORNING."

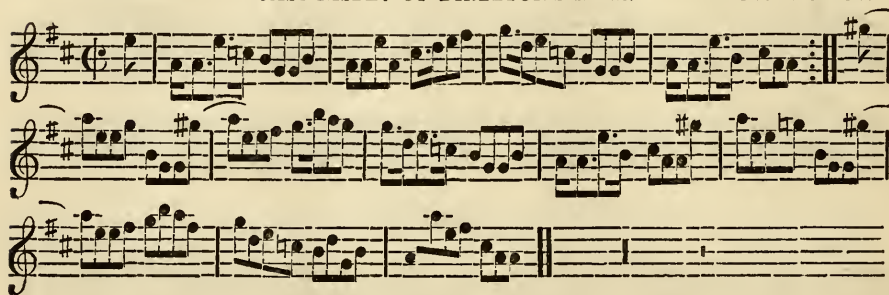
*Slow and expressive.**Gaelic air.*

Slow with feeling.

REST! WARRIOR, REST!

Michael Kelly.

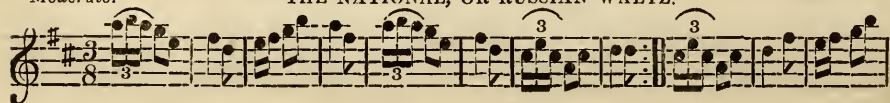
MISS NISBET OF DIRLETON'S REEL.

Nathaniel Gow.

COLONEL HOPE'S QUICK STEP.

*Moderato.*

THE NATIONAL, OR RUSSIAN WALTZ.





LORD DUNMORE'S QUICK MARCH.

George Muschet.



THE MARKET CHORUS

FROM THE OPERA OF "MASANIELLO."

Auber.



LA ROCHELLE.



THE BALDERSTON QUADRILLES.

Arranged for the Universal Tune-Book.

Tak your auld cloak about ye.

No. 1.—LE PANTALON.

Bonnie Jeanie Gray.

No. 2.—L'ETÈ.

My boy & Tammy.

No. 3.—LA POULE.

Hooly and Fairly.

No. 4.—LA TRENISE.

The King shall enjoy his ain again.

Fin.

D.C. My Love she 's but a Lassie yet.

D.C.

This musical score is for 'LA TRENISE' in 2/4 time, key of B-flat major. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat. The second staff starts with a 'Fin.' marking and a repeat sign. The third staff begins with a 'D.C.' (Da Capo) instruction, followed by the lyrics 'My Love she 's but a Lassie yet.', and ends with another 'D.C.' instruction.

No. 5.—LA FINALE.

The Berwickshire Quick Step.

Fin.

D.C.

This musical score is for 'LA FINALE' in 6/8 time, key of B-flat major. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff ends with a 'D.C.' (Da Capo) instruction.

ACKEE-O.

NEGRO SONG FROM THE OPERA OF "PAUL AND VIRGINIA."

Reeve.

This musical score is for 'ACKEE-O' in 2/4 time, key of B-flat major. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff ends with a double bar line. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'A' (Allegro).

Slow strathspey time.

THE HIGHLAND WATCH.

tr tr tr tr tr tr tr tr

tr tr tr tr

tr tr tr hr

hr hr hr tr hr tr hr

tr

f tr p tr tr tr tr

HONOURABLE RAMSAY MAULE'S FAVOURITE.

Nathaniel Gow.

Slow. tr tr tr tr

hr hr

hr tr hr

tr tr tr

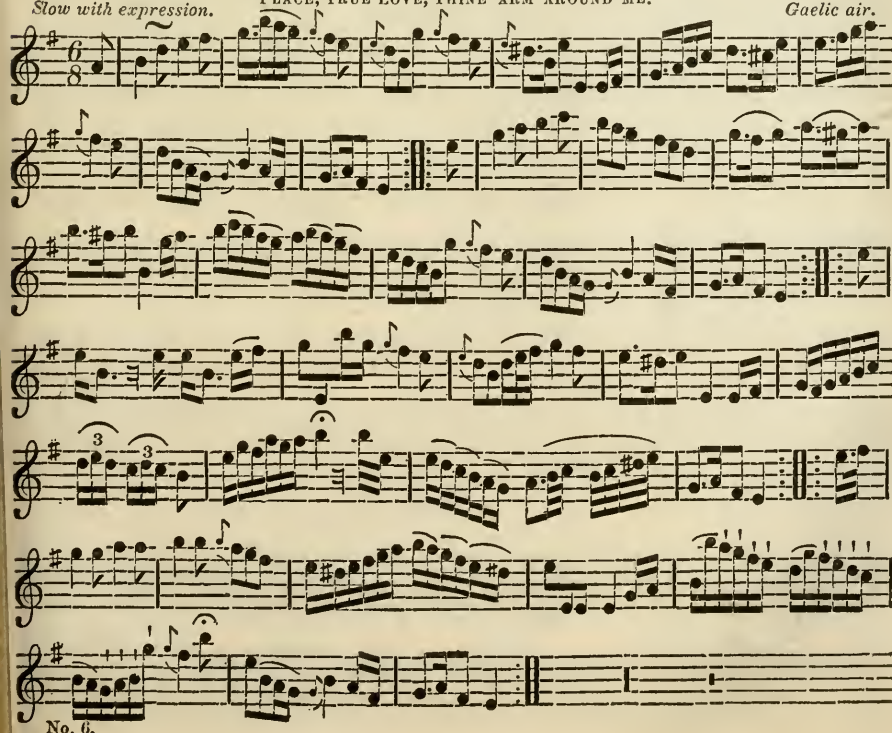
SHE ROSE AND LET ME IN.

Slow.

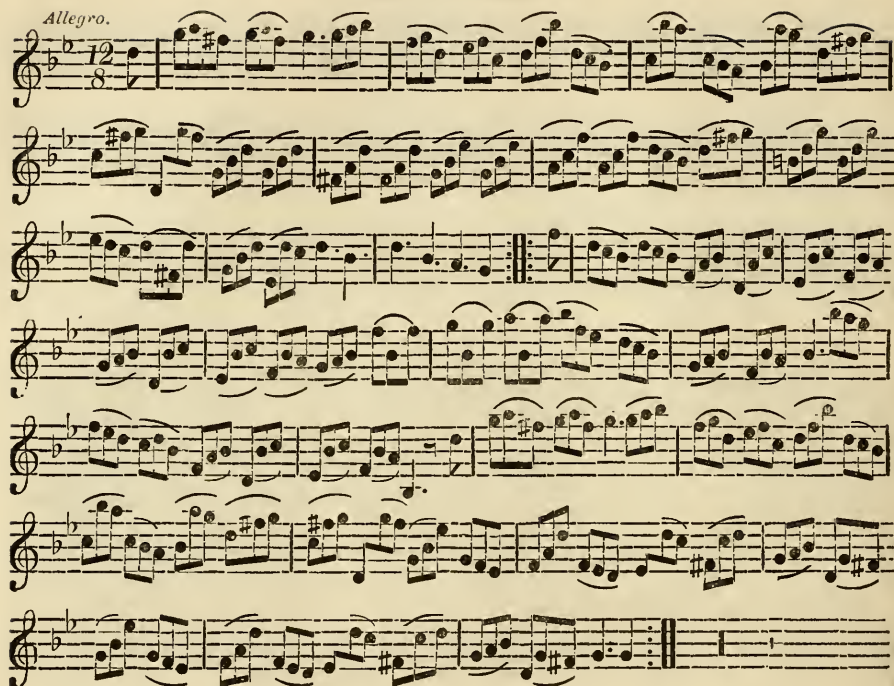
CUIR A GHAOIL DILEAS THARRUM DO LAMH.

Slow with expression.

"PLACE, TRUE LOVE, THINE ARM AROUND ME,"

Gaelic air.

CORELLI'S JIGGA.

Allegro.

STRATHAVICH.

*Very slow.**Gaelic air—printed for the first time.*

ALLOA HOUSE.

Slow.

*Slow and distinctly.*

GLENGARY'S FOXHUNTER.

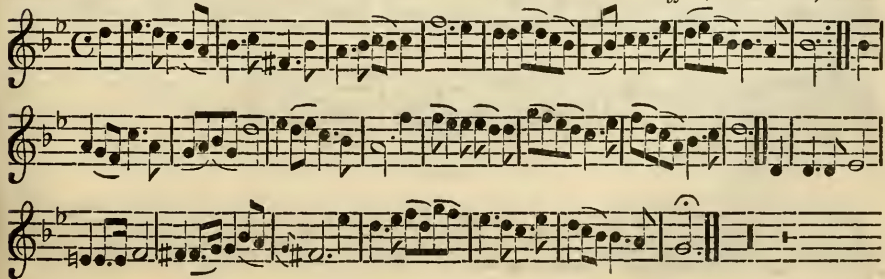
Kennedy.

COLEEN DHAS CROOTHE NA MOE.

"THE PRETTY GIRL MILKING HER COW."

Irish air.

OH LOVE! HOW JUST AND HOW SEVERE THY MIGHTY GODHEAD IS.

*Not too slow.**Francis Forcer.—Playford's Collection, 1684.*

TULLOCHGORUM.

Strathspey.

LORD MACDONALD.

Reel.

CORPORAL CASEY.

Sprightly Jig time.

The bars marked * may be omitted at pleasure.

Irish air.

WALTZ.

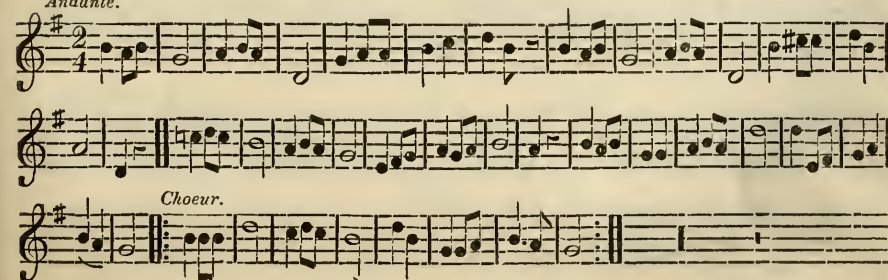




LOWLAND WILLIE.

Lively.

OLD FRENCH MELODY.

Andante.

DUKE OF YORK'S FAVOURITE TROOP.



THE SOUTERS OF SELKIRK.

*With spirit.**Scottish air.*

CHARLES STREET, BATH.

Reel.

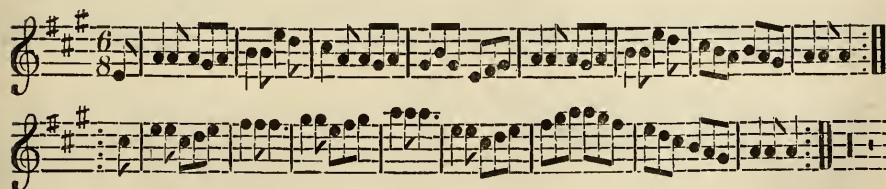
VENETIAN AIR.

*Andante.**Fin.*

THE SHEPHERD'S SON.

*Not too fast.**Very old Scottish air.*

SOLDIER'S DANCE.



WHEN WE SAILOR LADS FIRST PUT TO SEA.

*With spirit.**From "The Mariners."*

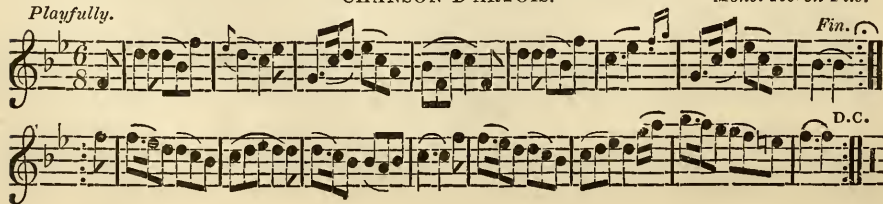
KATE KEARNEY.

*Moderate, with feeling.**Irish air.*

COME SING ROUND MY FAVOURITE TREE.

Not too fast. G.

CHANSON D'ARTOIS.

*Mons. Heron Fils.**Playfully.**Fin.*

MOULINES MARIA.

J. Moulds.

Moderate.

AIR.

Moderate.

Rossini.



THE FIRST OF JUNE.

In the style of a March.

NANCY'S TO THE GREENWOOD GANE.

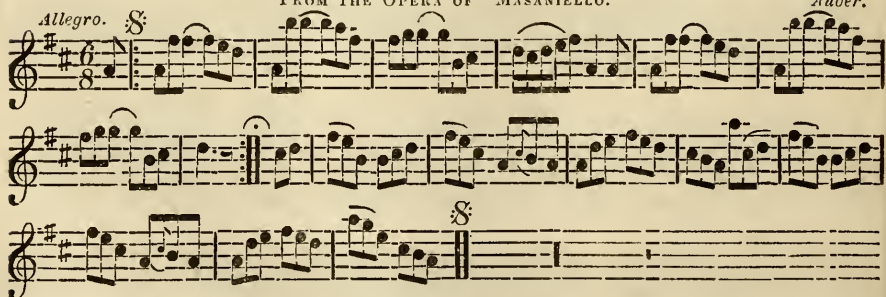
*Slow.**Old Scottish air.*

ONE KIND KISS BEFORE WE PART.

*Very slow, and with much feeling.**Fin.*

BOLERO.

FROM THE OPERA OF "MASANIELLO."

*Auber.**Allegro. S.*

THE CALEDONIAN HUNT.

*Strathspey.**Sir Alexander Don.*



THE FAIRY DANCE.



THOU ART GANE AWA FRAE ME, MARY.

Slow, with feeling.



JOHNNIE FAA.

*Very slow.**Old Scottish melody.*

MY APRON DEARIE.

Slow.

AIR.

*Fin.**Viotti.*

THE TRIUMPH.

Country dance.

BUXOM NAN.

With spirit.

QUICK STEP.



FISHER'S HORNPIPE.

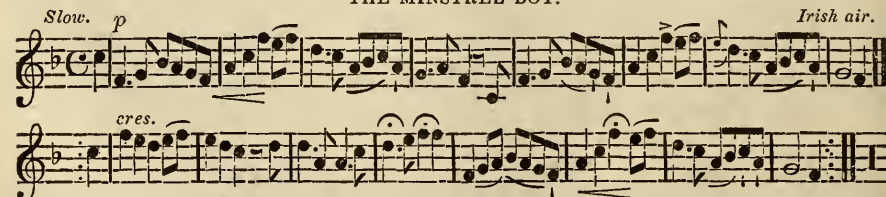
KNOWN ALSO AS "BLANCHARD'S HORNPIPE."



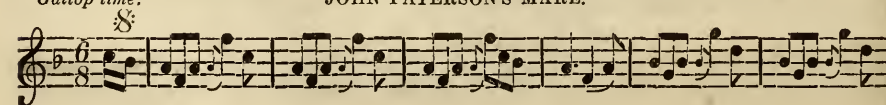
LES CHARMANTS ANGLAIS.

Quadrille.

THE MINSTREL BOY.

Irish air.*Gallop time.*

JOHN PATERSON'S MARE.



The image displays a page of a musical score, likely for a piano introduction and waltz. The score is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as treble clef, notes, rests, and dynamic markings like 'hr' (likely 'for') and 'Fin.' (Finale). The score is presented in a clear, legible format, suitable for a printed edition.

Not too fast.

COCK UP YOUR BEAVER.

Scottish air.

ALL'IDEA WALTZ.

*Dolce. 8va**Rossini.*

BONNIE JEAN.

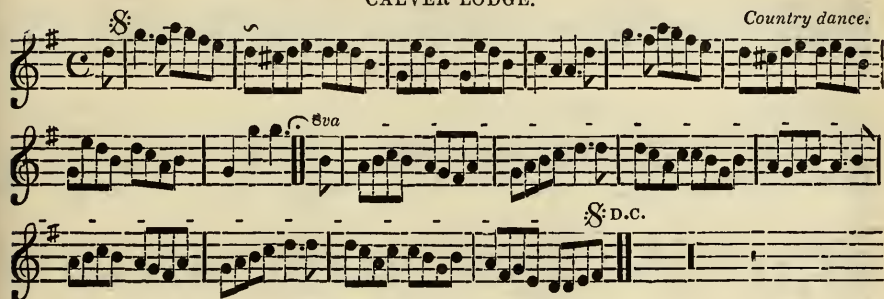
*Slow. tr**Scottish air.*

CUMHADH FION.

OSSIAN'S LAMENT FOR HIS FATHER.

*Very slow and expressive.**Gaelic air.*

CALVER LODGE.

Country dance.

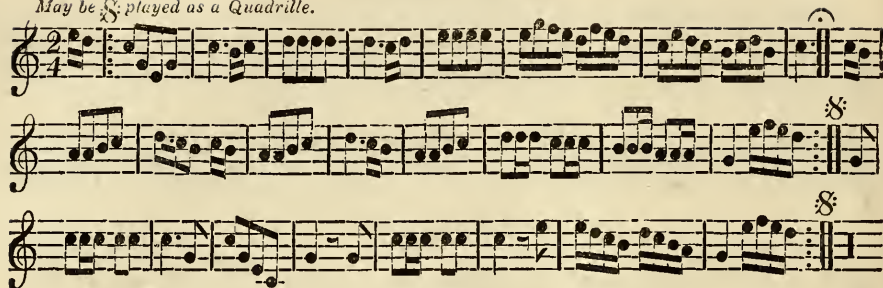
MALBROUGH VA-T-EN GUERRE.

*French popular melody.**With spirit. p*

FAREWELL.

Very slow.

LE PETIT TAMBOUR.

May be played as a Quadrille.

MARCH

Majestically.

FROM THE OPERA OF "BLUE BEARD."

Michael Kelly.

DUET. *f**Fin.*

JESSIE THE FLOWER OF DUNBLANE,

Not too fast—with feeling.

R. A. Smith.



THE RISING OF THE LARK.

Moderate.

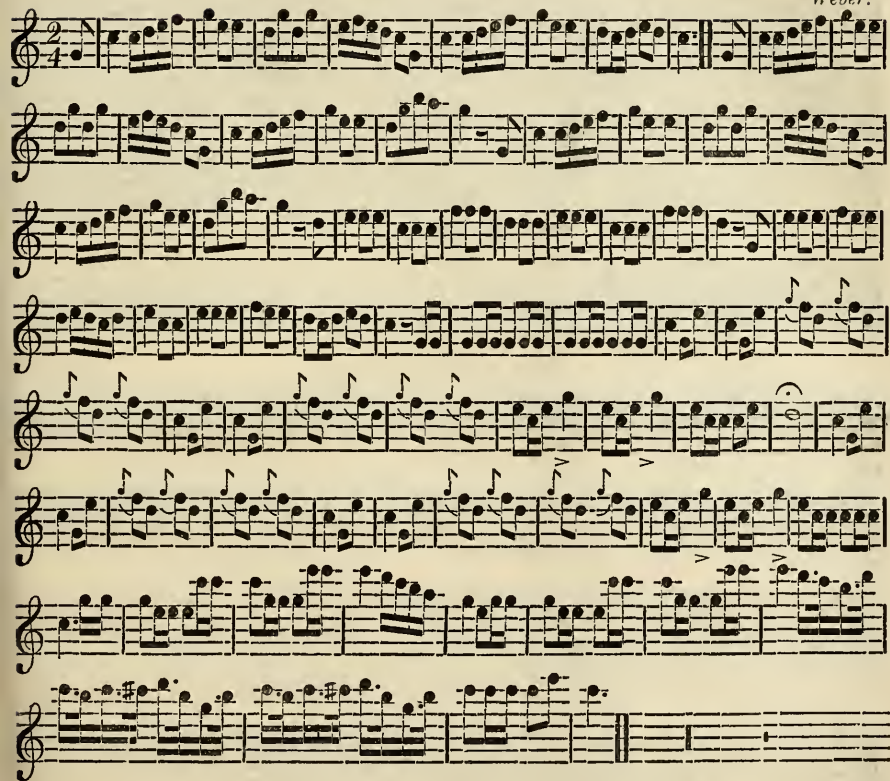
Welch air.



THE HUNTER'S CHORUS.

FROM THE OPERA OF "DER FREYSCHUTZ."

Weber.

*Sempre staccato.*

WALTZ.

Henry Herz.



SATURDAY NIGHT AT SEA.

Moderate.

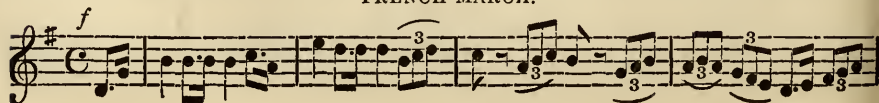
KINCALDRUM'S REEL.

Scottish.

THE DEIL AMANG THE MEALMONGERS.

*Scottish.**Moderate.*

FRENCH MARCH.





QUADRILLE.



THE KILWINNING PAPINGO WALTZ.

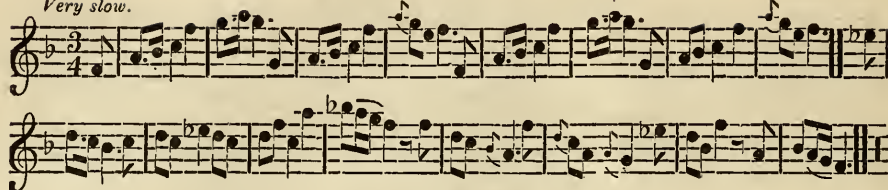
Copyright.

J. M.



Very slow.

WALY, WALY.

Scottish air.*With spirit.*

HERE'S TO THE MAIDEN OF BASHFUL FIFTEEN.

*Sva.*

VALSE DU DUC DE REICHSTADT.

mf

THE EARL OF EGLINTON'S BIRTH-DAY.

Composed by the late Hugh Gilmour, of Stevenston, Ayrshire, and never before published.

Strathspey.

SIR DAVID HUNTER BLAIR'S REEL.



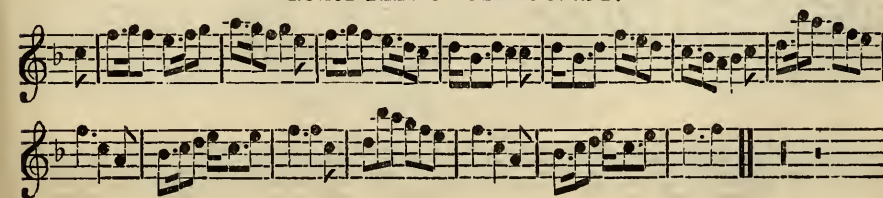
PETRONELLA.

Country Dance or Hornpipe.

DER ALPINE SANGER.

German air.

ROAST BEEF OF OLD ENGLAND.



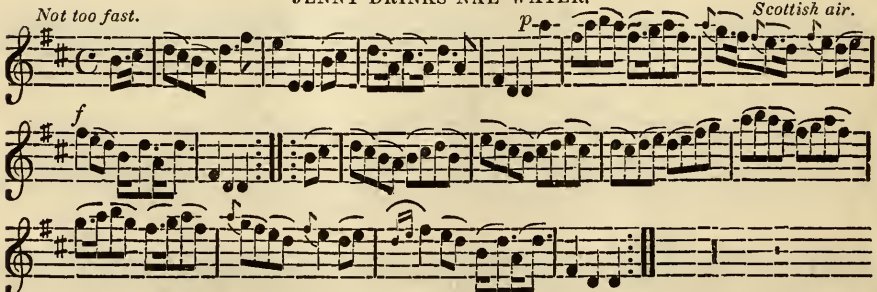
THE BONNIE HAWTHORN THAT BLOOMS IN THE VALE.

Slow and with feeling.

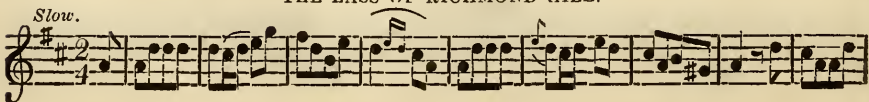
HIGHLAND LADDIE.

Moderate.

JENNY DRINKS NAE WATER.

*Not too fast.**Scottish air.*

THE LASS OF RICHMOND HILL.

Slow.



THE PORTREATH HORNPIPE.

Copyright.

R. Bain.



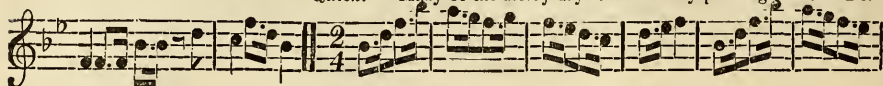
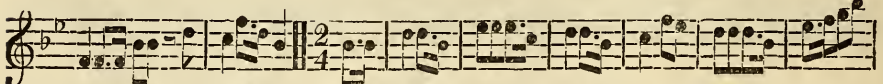
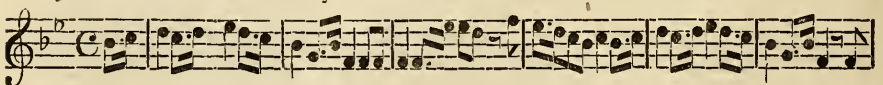
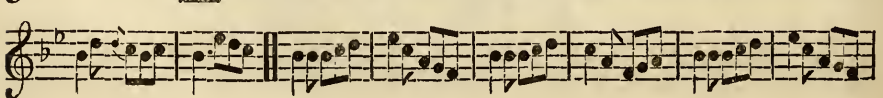
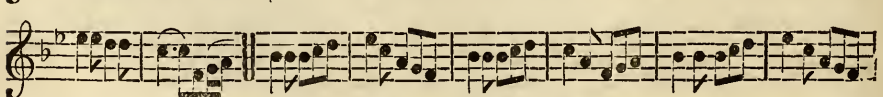
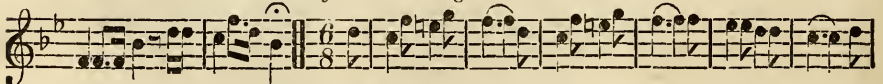
WEIDEMAN'S MINUET.

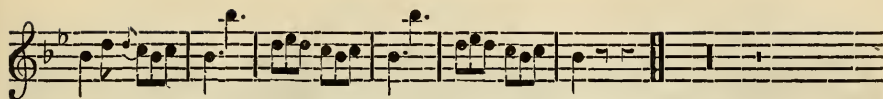
Moderate.



DIALOGUE DUET.

FROM ATTWOOD'S "MOUTH OF THE "NILE."

Slow and pathetic.—"When William was gone."—Attwood.*Quick.*—"Many be the merry days that we may pass together."—Del*Caro's Hornpipe.**Larghetto.*—"In the moments of absence."—Attwood.*"Nae luck about the house when William is awa."*—Scottish air.*Larghetto.*—"On the beach as I stray'd"—Attwood.*Allegro.*—"Now to grief adieu."—Martini.



SPANKING JACK.

*Not too fast.**Dibdin.*

MISS GIBSON'S REEL.



THE COUNTRY SHEEP-SHEARING ; OR THE WATERMAN'S DANCE.

*Moderate.**From "Durfey's Pills to Purge Melancholy."*

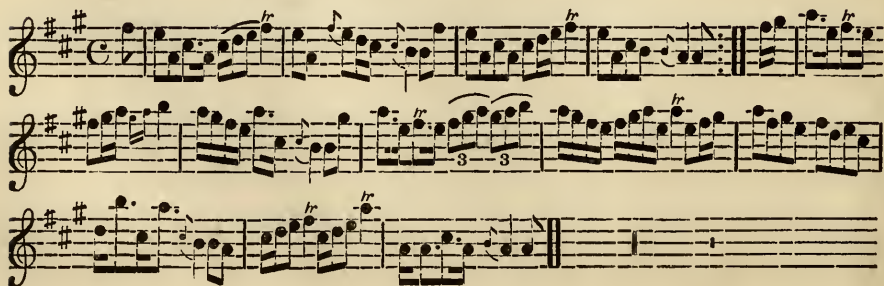
SOUND ARGUMENT.—“WE SHOULD ALL BE UNHAPPY TOGETHER.”

Lento è lachrymoso.*Jig time.*

PADDY O'RAFFERTY.

Irish air.

MISS MADELINA SINCLAIR'S STRATHSPEY.



Slow, with expression.

FAR, FAR AT SEA.

C. H. Florio.*Copyright.*

MRS. MEIN'S STRATHSPEY.

John Smith.*In the style of a March.*

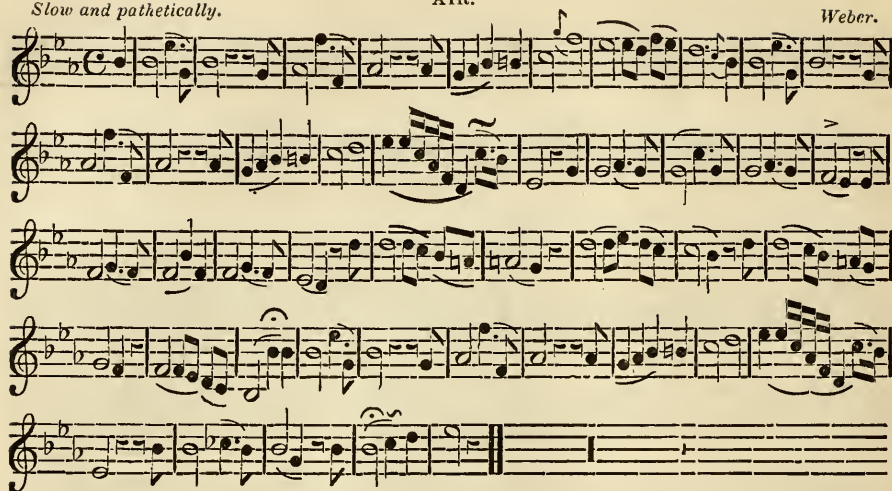
NON PIU ANDRAI.

Mozart.

Slow and pathetically.

AIR.

Weber.

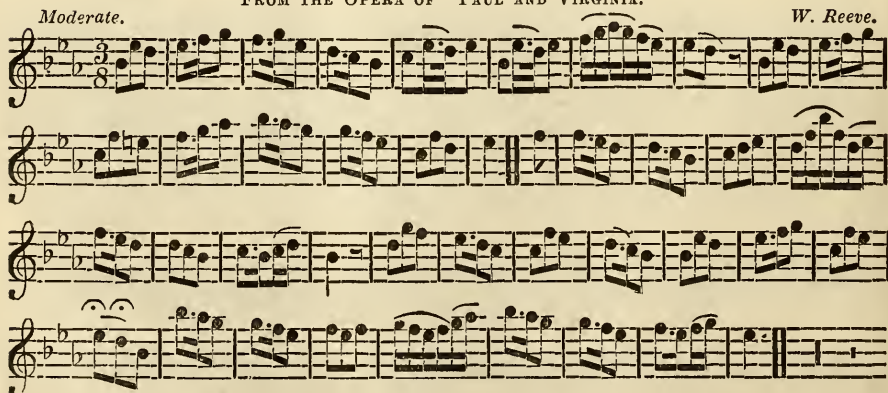


GLORIOUS THE RAY GLANCING OVER THE OCEAN.

FROM THE OPERA OF "PAUL AND VIRGINIA."

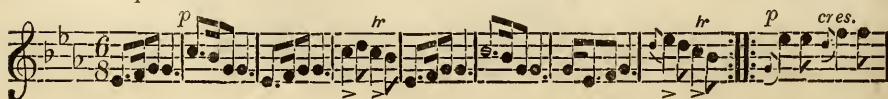
Moderate.

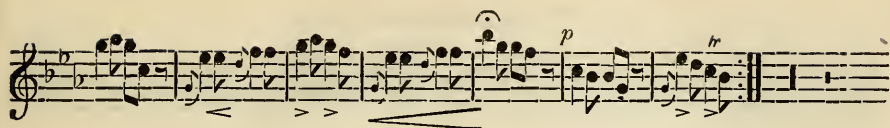
W. Reeve.

*Slow with expression.*

GIULLAN NAM BO.—"THE COW BOY."

Gaelic air.





ANOTHER CUP AND THEN.

*Moderate.**Dibdin.*

THE SWELLING CANVASS.

*Moderate.**Lieut. Ross, R.N.*

TWINE WHEEL THE PLAIDEN.

*Slow and distinct.**Old Scottish air.*

WHAT THE DEIL AILS YOU.

Reel.*Slow.*

FYE, GAR RUB HER O'ER WI' STRAE.

Old Scottish air.

JENNY NETTLES.

Reel.

GOOD NIGHT AND JOY BE WI' YOU A'.

Slow.

Copyright.

FOOT IT FEATLY.

*John Turnbull.
Reel.*

THE BANKS OF SPEY.

Strathspey.

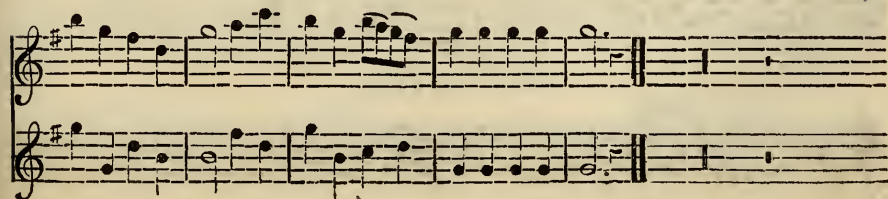
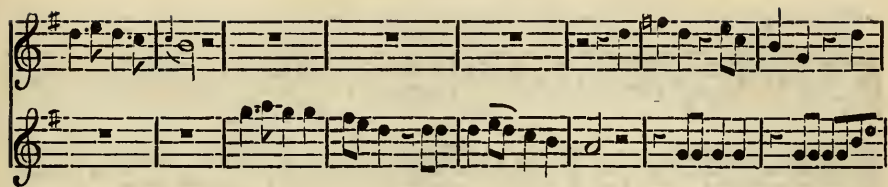
NATHANIEL GOW'S LAMENT FOR HIS BROTHER.

Pathetically slow.

DUET FROM THE "GOLDEN PIPPIN."

Monsignier.

The musical score is written for two voices on a grand staff with two staves per system. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of five systems of music. The first system shows the beginning of the piece with a treble clef on the upper staff and a bass clef on the lower staff. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4-B4, and then a series of eighth and sixteenth notes. The lower staff has whole rests for the first two measures, then enters with a half note G3. The second system continues the melody in the upper staff, which includes a triplet of eighth notes. The lower staff has whole rests for the first two measures, then enters with a half note G3. The third system shows the melody in the upper staff moving to a higher register with a quarter note G5, followed by eighth notes A5-B5. The lower staff has whole rests for the first two measures, then enters with a half note G3. The fourth system continues the melody in the upper staff, which includes a triplet of eighth notes. The lower staff has whole rests for the first two measures, then enters with a half note G3. The fifth system shows the melody in the upper staff moving to a higher register with a quarter note G5, followed by eighth notes A5-B5. The lower staff has whole rests for the first two measures, then enters with a half note G3.



TELL ME MY LUTE.

Slow.

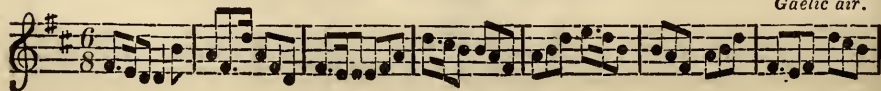
SERENADE FROM "THE DUENNA."

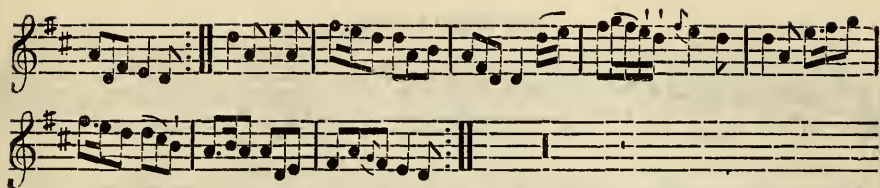


MISS JANE STUART'S STRATHSPEY.

*Copyright.**T. H.*

CAM YE BY ATHOL.

Gaelic air.



Copyright.

THE FLORA DAY WELCOME.

R. Bain.



COLONEL BALFOUR'S QUICK STEP.

Allegro.

George Muschet.



MARCH,

FROM THE OPERA OF "TANCREDI."

Rossini.

Majestically.



THE ECHO CATCH.

Herschell.

The musical score for "The Echo Catch" by Herschell is presented in three systems, each with three staves. The key signature is G major (one sharp) and the time signature is 6/8. The first system includes dynamics *ff* and *p*. The second system includes *ff*, *p*, and *f* dynamics, with the latter three measures marked "echo." and featuring diamond-shaped accents. The third system also includes "echo." markings with diamond-shaped accents. The melody is primarily composed of eighth and sixteenth notes, with some rests and slurs.

ff *echo.*

ff

ff

f *echo.* *f* *echo.* *f*

WHALL BE KING BUT CHARLIE.

Jacobite air.

f

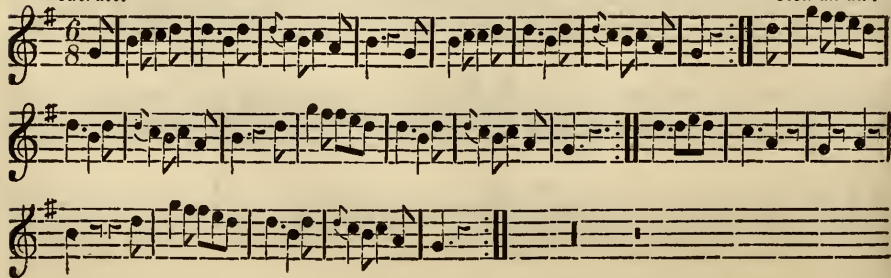
f

f

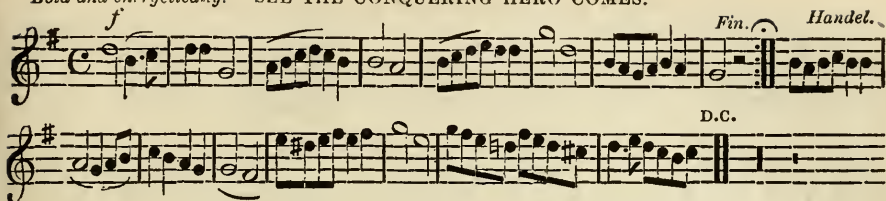
NEW STOP WALTZ.

*Copyright.**John Turnbull.*

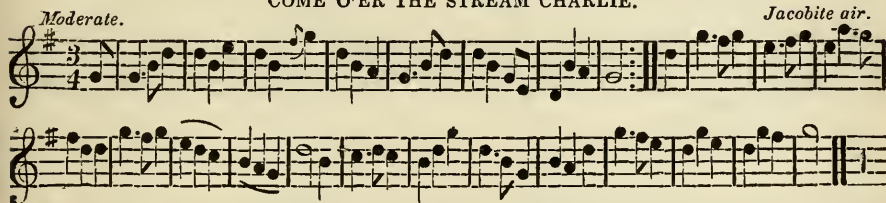
HOME, SWEET HOME.

*Moderate.**Sicilian air.*

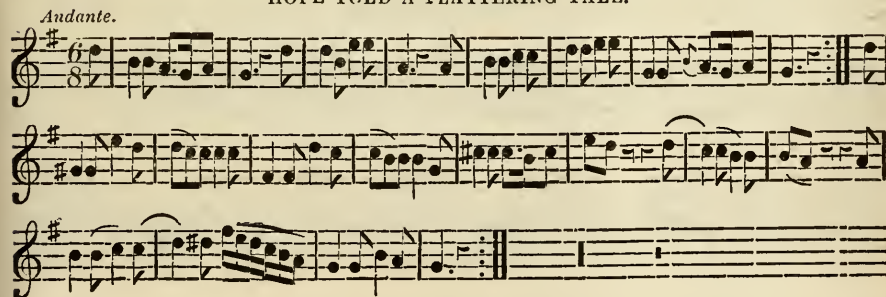
Bold and energetically. SEE THE CONQUERING HERO COMES.



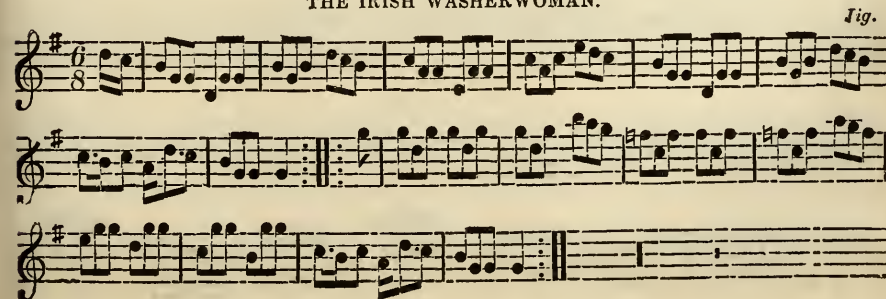
COME O'ER THE STREAM CHARLIE.



HOPE TOLD A FLATTERING TALE.



THE IRISH WASHERWOMAN.



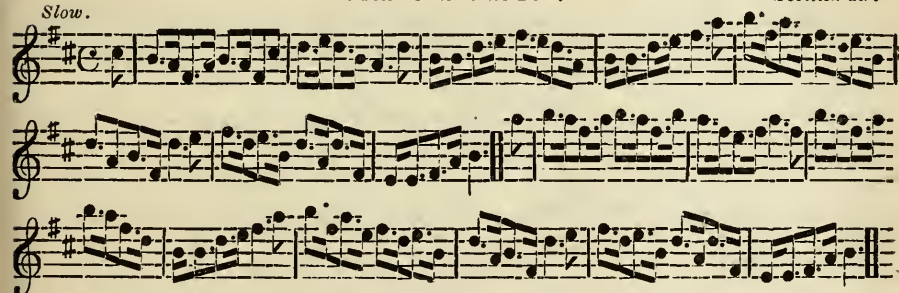
TRIO FROM THE COMIC OPERA OF "THE COOPER."

Dr. Arne.

The musical score is presented in four systems, each containing three staves. The key signature is G major (one sharp, F#) and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex melodic and harmonic structure typical of 18th-century comic opera.



JOHN O' BADENYON.

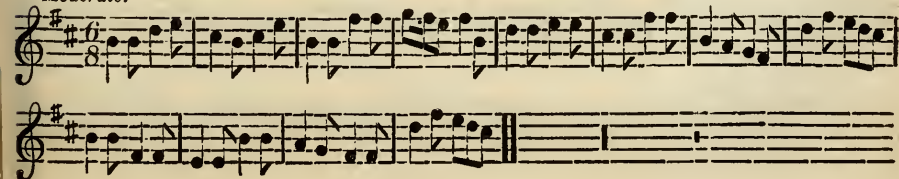
*Scottish air.**Slow.*

The Rev. Mr. Skinner's song, beginning "When first I came to be a man," was written for the above air.

THE AULD BRIG O' DOON.

*Copyright.—John Turnbull.**Strathspey.*

INCH LAGGAN.

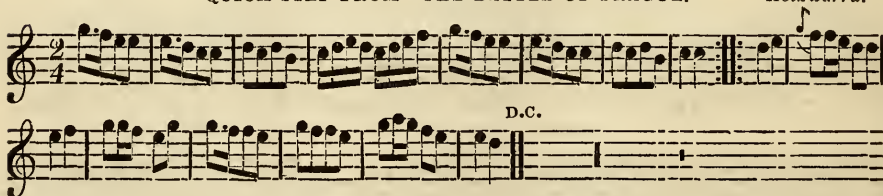
*North Highland melody.**Moderate.*

With spirit.

THE DOWNFALL OF PARIS.

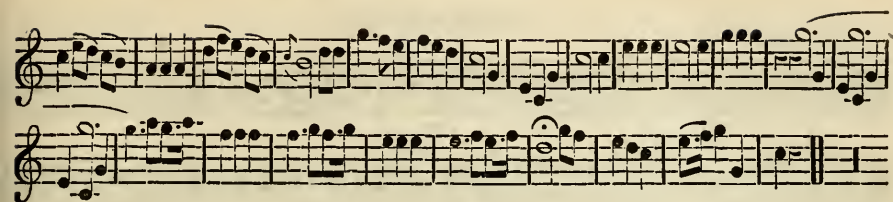


QUICK STEP FROM "THE BATTLE OF PRAGUE."

Kotzwarra.

AWAY TO THE COPSE.

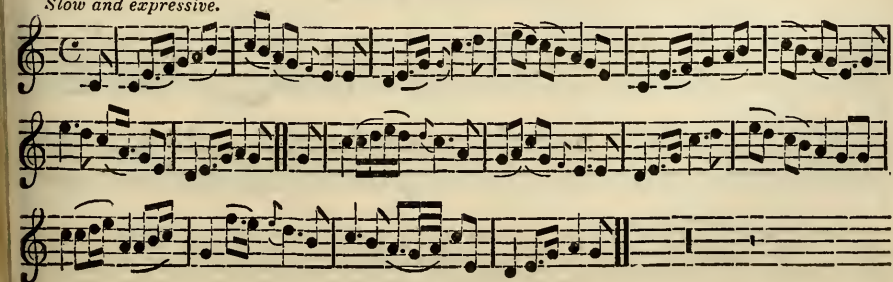
Old English hunting song.



THE STORM WALTZ.

Mozart.*Dolce.*

BONNIE MARY.

Slow and expressive.

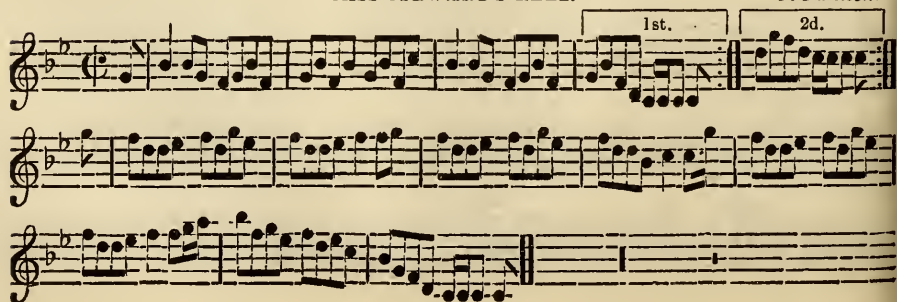
CALLER HERRING.

*Nathaniel Gow.**Not too fast.*

BRECHIN CASTLE.

Strathspey.

MISS STEWART'S REEL.

J. Pattison.

TOM THUMB.

Hornpipe.*Moderate.*

BEAUTY.

Pleuel.

GRAND MARCH.

Findon.

LET'S PUSH ABOUT THE FLOWING BOWL.

Briskly.

THOU SOFT FLOWING AVON.

*Slow.**Dr. Arne.*

LET'S HAVE A DANCE.

Moderate.

FROM MATTHEW LOCKE'S MUSIC TO "MACBETH."



Dolce.

AH! IL CIEL CONSENTA.

Bellini.*Slow and distinct.*

WATSON'S SCOTCH MEASURE.

Very old air.*Moderate.*

SOMEBODY.

*Dolce.*

TYROLESE WALTZ.

Fin.*D.C.*

VIRGINIA QUICK STEP.

B. A. Burditt.

ff

f

1st. 2d.

Lucy Long.

f

p Ole Dan Tucker.

f Git out de way.

ff

WALTZ.

D.C.

THE MERRY PARTY AT DUNOON.

*Jig time.**Copyright.*

PORTUGUESE AIR.

Very slow.

FRIENDSHIP.

Moderate.

THE BIRKS OF INVERMAY.

*Scottish melody.**Slow.*

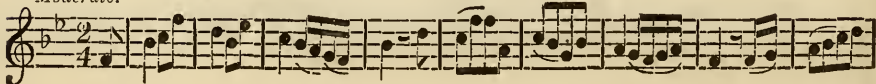
THE MILLER OF MANSFIELD.

Sprightly.

THE STANDING TOAST, "THE LASS THAT LOVES A SAILOR."

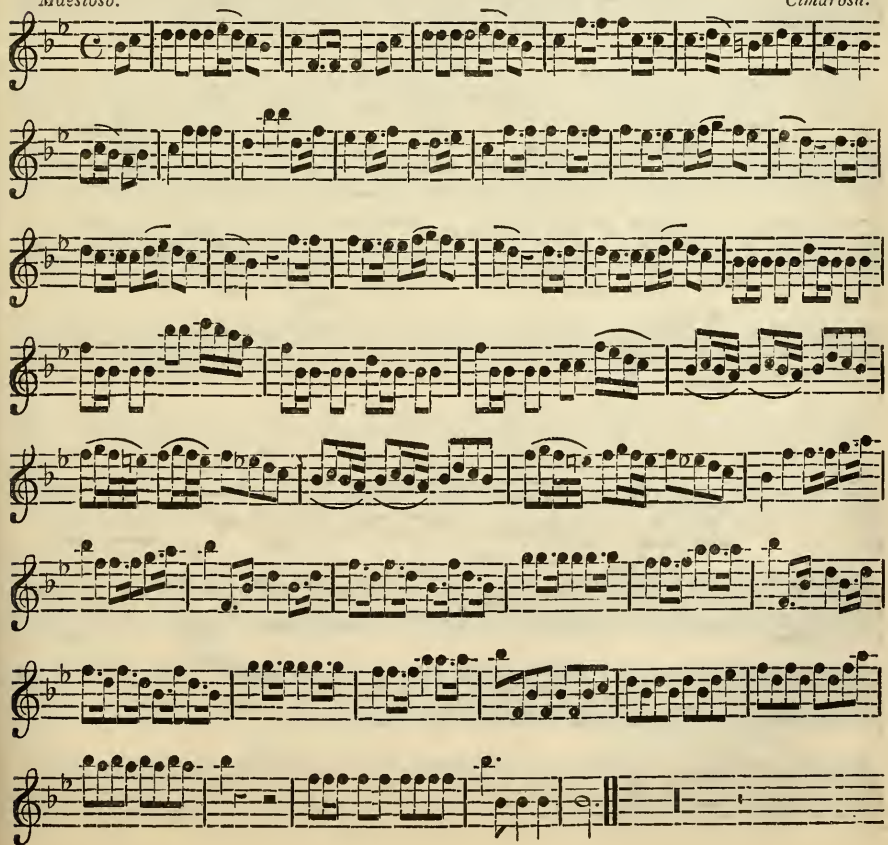
*With spirit.**Dibdin.*

THE COTTAGE ON THE MOOR.

Moderate.



GRAND MARCH IN "ALFRED THE GREAT."

*Maestoso.**Cimarra.*

NEW LANGOLEE.

*Slow.**Irish air.*

The song, "The Banks of the Dee," is sung to the above air.

JENNY SUTTON.

Reel.

HORNPIPE.



ARIA.

*Moderate.**Rossini.*

CRAZY JEAN.

*Slow.**Miss Abrams.*

The above air was composed for Monk Lewis' song beginning, "Why fair maid in every feature."

CIRCISSIAN CIRCLE.

Lively dancing time.

CARRACK'S RANT.

Strathspey.

LUCKIE BAWDRONS.

*Copyright.**Reel.*

THE HIGHLANDMAN KISS'D HIS MOTHER.

Reel.

MISS CATHERINE CAMPBELL OF ARDMORE'S STRATHSPEY.





CRUISKEEN LAWN.

*Slow.**Irish air.*

POOR HILLARIO KICK'D OUT OF PLACE.

Moderate.

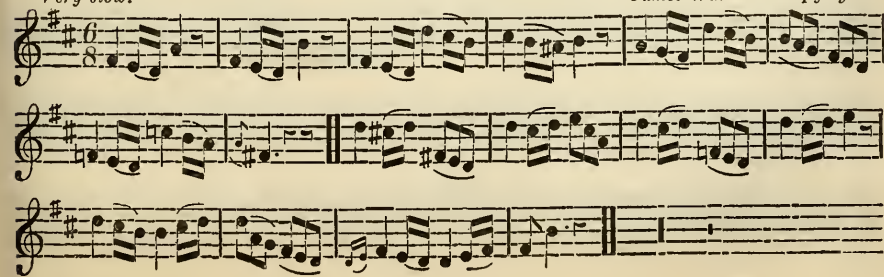
FROM THE "MAGIC PICTURE," BY SHIELD.



GLASGOW OLD HARMONIC SOCIETY.

Very slow.

James Warden.—Copyright.



MAIS' AN TAOBH TUADH—"THE BEAUTY OF THE NORTH."

Strathspey style.

WIDOW ARE YE WAKING.

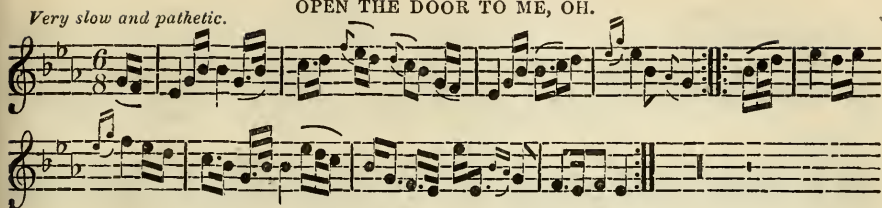
Slow.

THOUGH BACCHUS MAY BOAST.



Very slow and pathetic.

OPEN THE DOOR TO ME, OH.

*With spirit.*

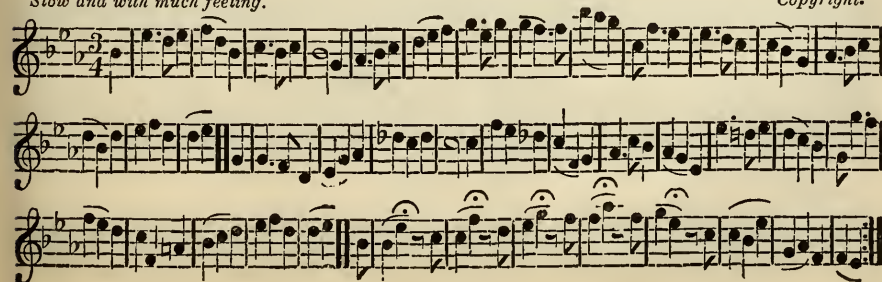
WHEN THE WORLD FIRST BEGAN.

Attwood.*Moderate.*

THE NEGLECTED SOLDIER.

*Slow and with much feeling.*

THE THIRD OF DECEMBER.

Copyright.

THE WISE MAN'S RESOLUTION, "I'LL NEVER BE MARRIED AGAIN."

Lively, but not too fast.

JINGLING JOHNNIE.

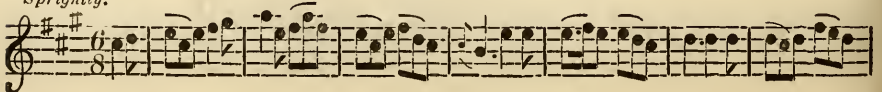
With spirit.

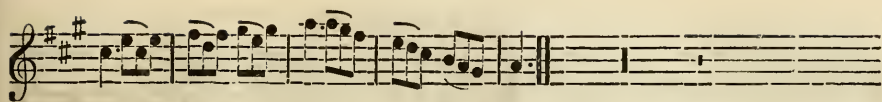
Watt's song, "Kate Dalrymple," is sung to the above air.

THE HOME OF MY HEART.

*Not too slow.**E. Phelps.*

THE FAIRIE.

Sprightly.



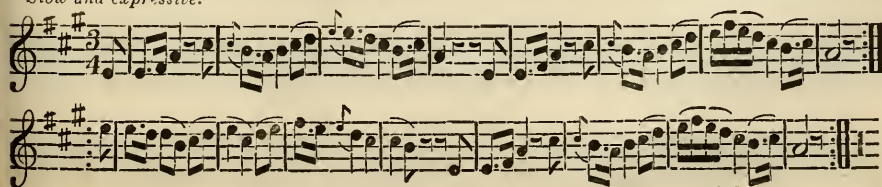
MADAME FREDERICK'S DANCE.

Marshall.

SORUIDH SLAN DON AILEAGAN—"FAREWELL DARLING YOUTH."

*Very slow.**p**Gaelic air**Slow and expressive.*

THE WINTER OF LIFE.



Burns' song, "But lately seen in gladsome green," is set to the above melody.

SCOTCH MARCH.



MINUET.

Humble.

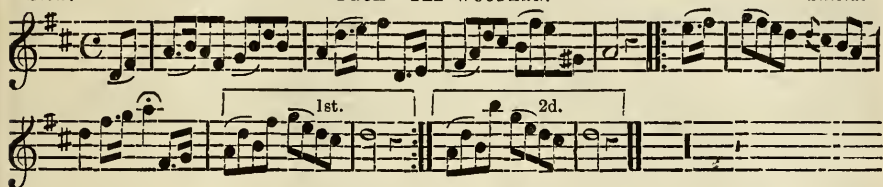
WHERE ARE YOU GOING MY PRETTY MAID

*Moderate.**Fin.**Old English air. D.C.*

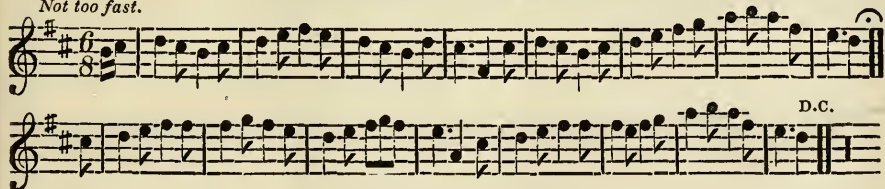
THE STREAMLET THAT FLOWED ROUND HER COT.

Slow.

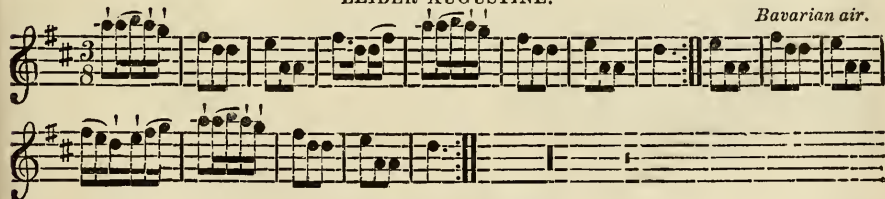
FROM "THE WOODMAN."

Shield.

THE LITERARY DUSTMAN.

Not too fast.

LEIBER AUGUSTINE.

Bavarian air.

THE GARNOCK WATER.

*Slow.**James Ramsay.—Copyright.*

I'LL MAK YOU BE FAIN TO FOLLOW ME.

*Lively.**Scottish air.*

KICK THE ROGUES OUT.

Jig time.

THE TRENT WALTZ.

Beethoven.

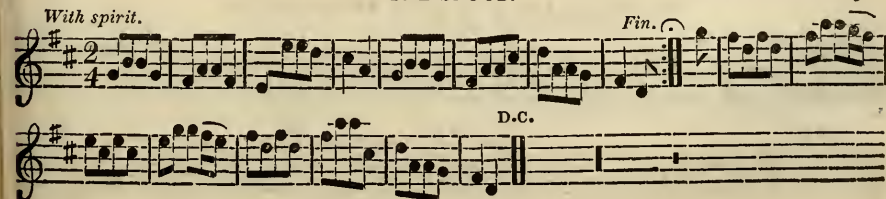
THE MORGAN RATTLER.



SIR GEORGE RODNEY'S MARCH.

George Muschett.

THE SNOOD.*

*Ancient Scotch melody.**With spirit.*

D.C.

No. 10.

* Old name, "Hey the bonnie Breast-knots."

Slow and with feeling.

CRADLE SONG.

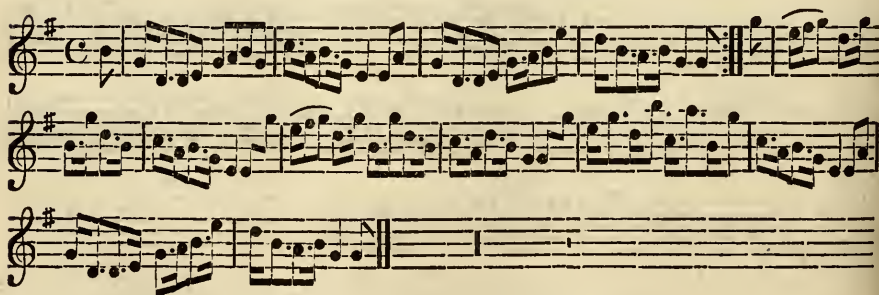
Very old.*Allegretto.*

LE PASSEREAU.



D.C.

LORD SEAFORTH'S STRATHSPEY.

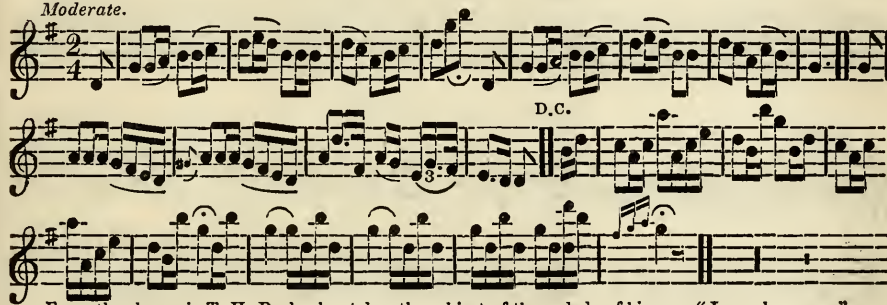


TO THE CHACE MY CHOICE SPIRITS AWAY.

Old Hunting Song.



THE SWISS DROVER BOY.

Moderate.

D.C.

From the above air T. H. Bayley has taken the subject of the melody of his song "Long, long ago."

ANNAN WATER.

*Slowly.**Scottish melody.*

FIN CH'AN DAL VINO.

*Quick.**Fin.**Mozart.*

D.C.

BRAVE LEWIE ROY.

*Slow.**Gaelic fragment.*

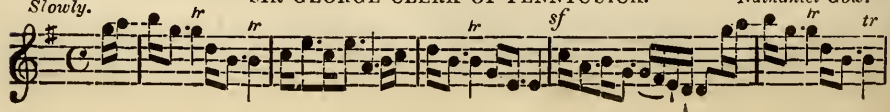
CARNIVAL DI VENEZZA.

*Allegro.**Fin. Quadrille.*

WALTZ.

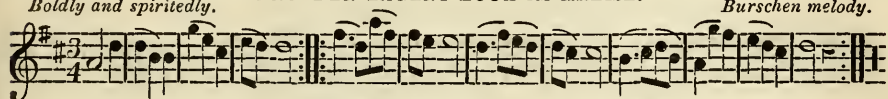


SIR GEORGE CLERK OF PENNYCUICK.

*Slowly.**Nathaniel Gow.*

*Boldly and spiritedly.*

BRUEDER LAGERT EUCH IM KREISE.

Burschen melody.

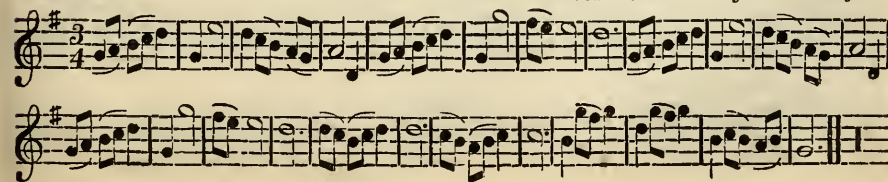
ALISTER M'ALISTER'S LAMENT.



UNDER THE ROSE.

With spirit.

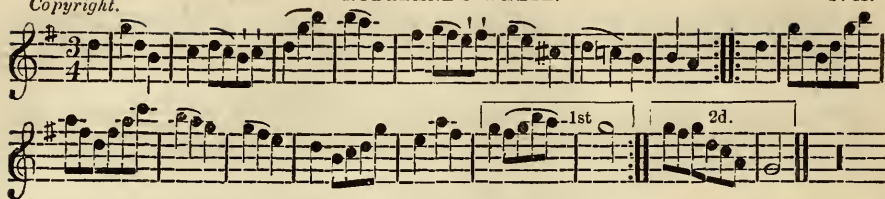
LOVER'S WHIMS.

*Moderate.**From "Pills to Purge Melancholy."*

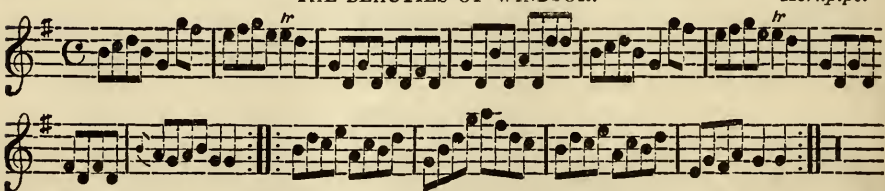
Copyright.

RUBEZAH!S WALTZ.

T. H.

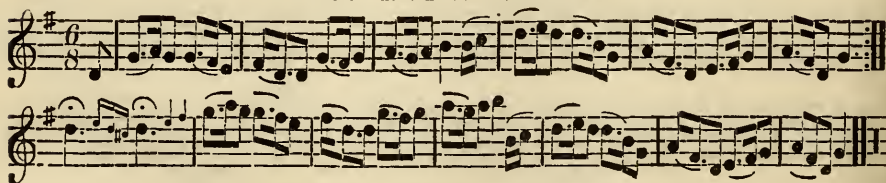
NORTH AND SOUTH, OR BOTH SIDES OF THE TWEED. *Strathspey.*

THE BEAUTIES OF WINDSOR.

Hornpipe.

HOW HAPPY COULD I BE WITH EITHER.

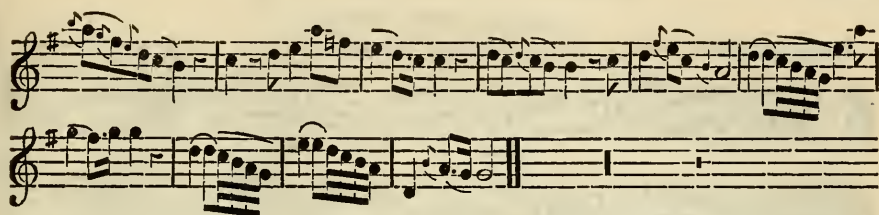
FROM "THE BEGGAR'S OPERA."

Moderate.

GENTLE YOUTH, AH! TELL ME WHY.

FROM "LOVE IN A VILLAGE."

*Slow.**Dr. Arne.*



THE DARMSTADT WALTZ.



AUCHINCRAIVE HOUSE.

Printed for the first time.

The seat of James Oswald, Esq., M.P.

Reel.—Hugh Gilmour.



CALLAM'S FROLIC.



THE AULD MAID WAD BE MARRIED; OR, MY MITHER'S AYE GLOWERING OWER ME.

*With spirit, but not too fast.**Scottish.*

Burns' song, "Louis what reck I by thee," is sung to the above tune.

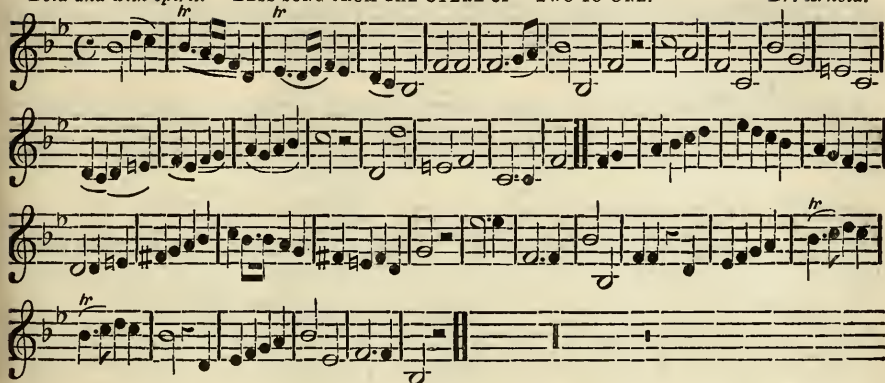
HARD IS THE FATE OF HIM WHO LOVES.

Gaelic air.

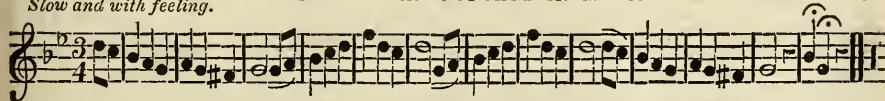
TALK NOT OF YOUR DIRTY ACRES

Bold and with spirit.

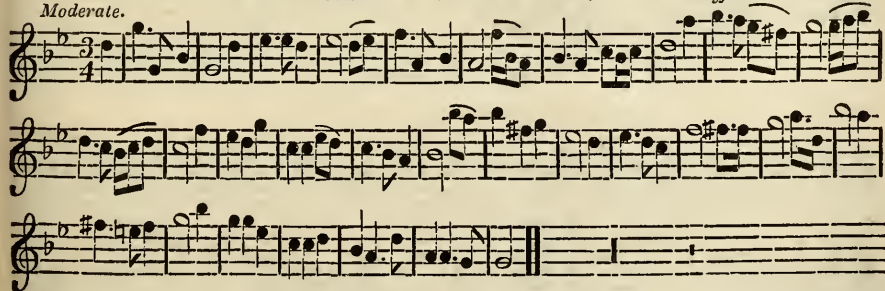
BASS SONG FROM THE OPERA OF "TWO TO ONE."

Dr. Arnold.*Slow and with feeling.*

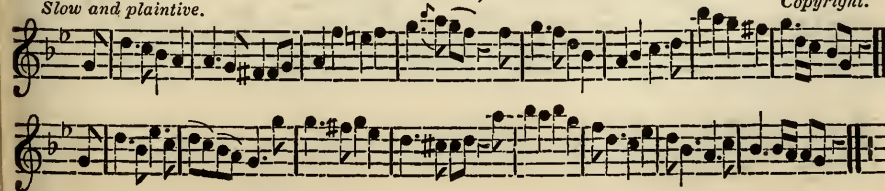
AN OLD WOMAN CLOTHED IN GRAY.

Old ballad air.*Moderate.*

I SPEND MY LIFE IN SIGHS.

Playford's Collection.*Slow and plaintive.*

ST. MARY'S KIRKYARD, SELKIRKSHIRE.

Copyright.

ROMANZA.

D. Steibelt, Op. 41.

Andante.

NON PIU MESTA.

FINALE TO THE OPERA OF "CINDERELLA."

Moderate.

Rossini.



KELVIN GROVE.

Moderate.

EVELEEN'S BOWER.

*Briskly.**Irish air.*

MIRELETON.

*Moderate.**Very Ancient.*

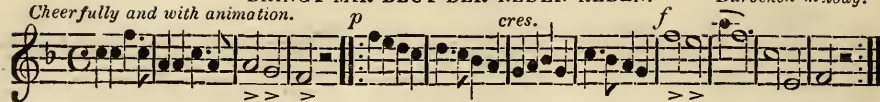
ARDROSSAN CASTLE.

*Copyright.**Hornpipe.*

BRINGT MIR BLUT DER ELDEN REBEN.

Burschen melody.

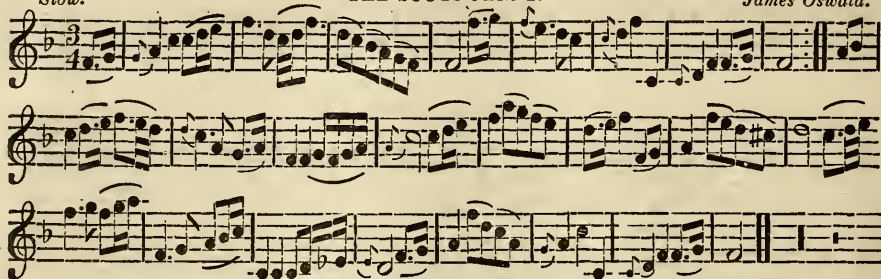
Cheerfully and with animation.



Slow.

THE SCOTS JENNY.

James Oswald.



The song, "Jenny was fair and unkind," beginning "When west winds did blow," is set to the above air.

THE HIGHLAND LADDIE.

Dr. P. Hayes.

Moderate.



The younger George Colman's song, "When cruel parents sullen frown," is sung to the above air.

LAMMIKIN.

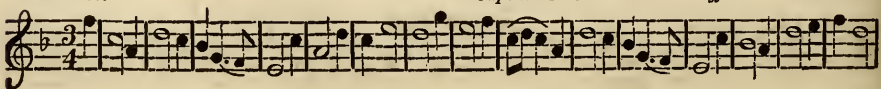
Old ballad air.

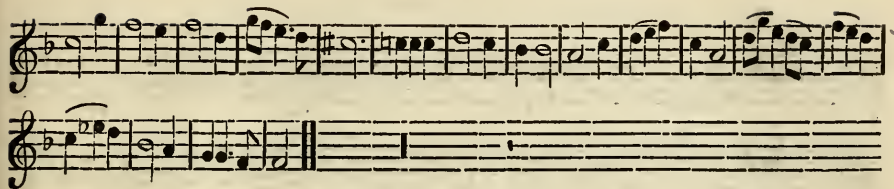


SYLVIA FOR SHAME.

Captain Packe.—From Playford's Collection.

Moderate.



*With spirit.*

THE SWISS TOY GIRL.—THE ROSE OF LUCERNE.

Swiss air.*Moderate.*

BESS THE GAWKIE.

Scottish air.—Old set.*Briskly.*

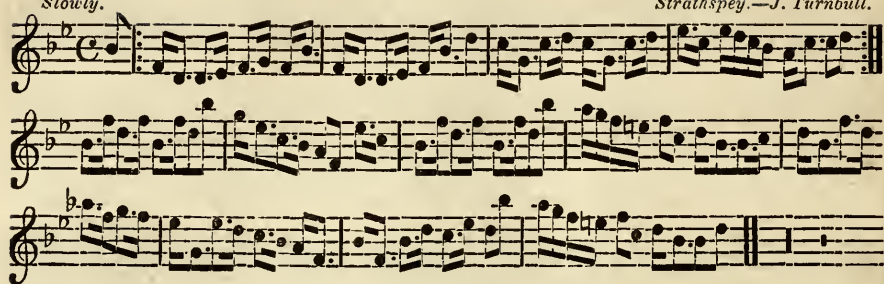
SUSAN'S BLYTHE WHEN WILL'S AT HOME.

Copyright.

J. TURNBULL'S COMPLIMENTS TO J. MANSON.

Copyright.

Strathspey.—J. Turnbull.

Slowly.

LA GAVOTTINA.

Lively.

MR. J. HARKIN'S WALTZ.

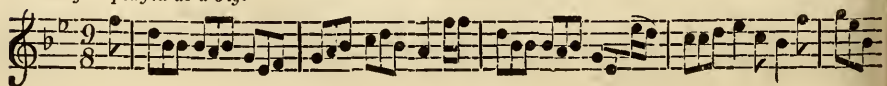
Copyright.



MASTER CUPID.

May be played as a Jig.

W. Reeve.





BACCHUS AND MARS.

*Not too fast.**Dr. Arne.*

MY LOVE BUILT ME A BONNIE BOWER—THE BORDER WIDOW'S LAMENT.

Very ancient.

GALOP

FROM THE OPERA OF "GUSTAVUS."

Auber.

TELL HER I'LL LOVE HER.

*Slow and gracefully.**Shield.*

THE MILLPORT WALTZ.

Copyright.—R. S.

THE TENPENNY PIECE.

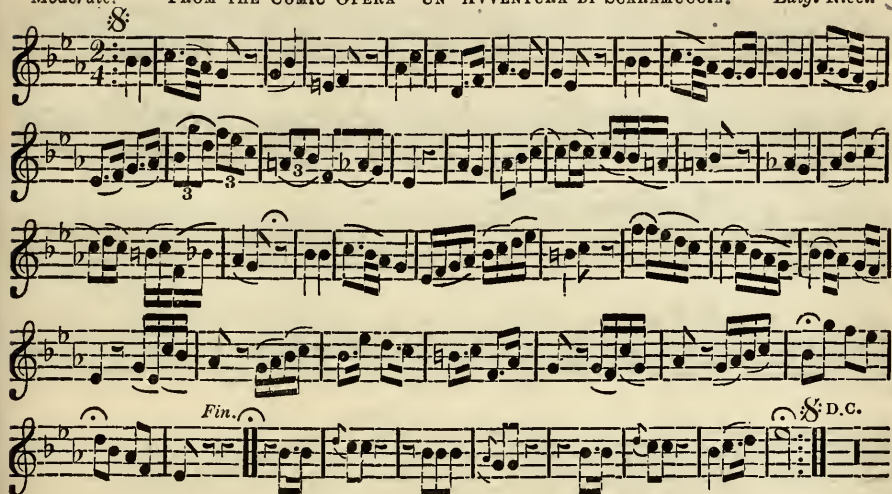
*With spirit.**J. F. Erskine.*

OR SON D' ELENA INVAGHITO.

Moderate.

FROM THE COMIC OPERA "UN' AVVENTURA DI SCARAMUCCIA."

Luigi Ricci.



A CHRISTMAS CAROL.

Moderate.

William Tebbet.



WILLIE BREW'D A PECK O' MAUT.



This melody was composed by Allan Masterton, in 1789. He was one of the "three merry boys" mentioned in Burns' glorious song; William Nicoll, High School, Edinburgh, and the Poet were the other two.

No. 11.

THE GLASGOW MARCH.

Copyright.—John Turnbull.

Musical score for "The Glasgow March" in G major (one sharp) and 2/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with dynamics *ff* and *p*. The second staff includes first and second endings, marked "1st." and "2d.", with dynamics *f* and *mezf.*. The third staff contains triplets, indicated by a "3" over groups of notes, with dynamics *p* and *f*. The fourth staff is labeled "BUGLE." and features a melodic line with dynamics *dolce.*. The fifth staff continues the melody with dynamics *mezf.* and *dolce.*.

MINUET.

Kammel.

Musical score for "Minuet" in G major (one sharp) and 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth and sixteenth notes, with dynamics *p* and *f*. The second staff includes a first ending, marked "Fin.", with dynamics *f* and *p*. The third staff continues the melody with dynamics *p* and *f*. The fourth staff features a series of eighth and sixteenth notes, with dynamics *f* and *p*. The fifth staff concludes the piece with dynamics *f* and *p*, and is marked "D.C." (Da Capo).

SAE MERRY AS WE TWA HAE BEEN.

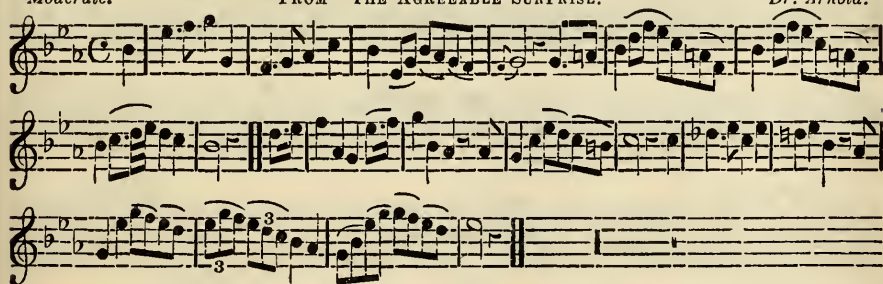
Slow.

The above tune appears in the "Skene M.S.," 1593.

THE VIRGIN LILY.

Moderate.

FROM "THE AGREEABLE SURPRISE."

Dr. Arnold.

FAVOURITE WALTZ.



BEETHOVEN'S CELEBRATED MILITARY WALTZ.

f *p* *p* *cres.*
f *f* *Fin.*
Dim.

The musical score consists of eight staves of music in 3/4 time, key of B-flat major. The first staff begins with a forte (*f*) dynamic and includes a crescendo (*cres.*) marking. The second staff features a forte (*f*) dynamic and a sixteenth-note triplet. The third staff includes a forte (*f*) dynamic. The fourth staff is marked with a final (*Fin.*) and a repeat sign. The fifth staff contains a triplet of eighth notes. The sixth staff includes a diminuendo (*Dim.*) marking. The seventh staff concludes the piece with a double bar line.

HERE'S TO ALL AROUND ARDMILLAN.

Lively.

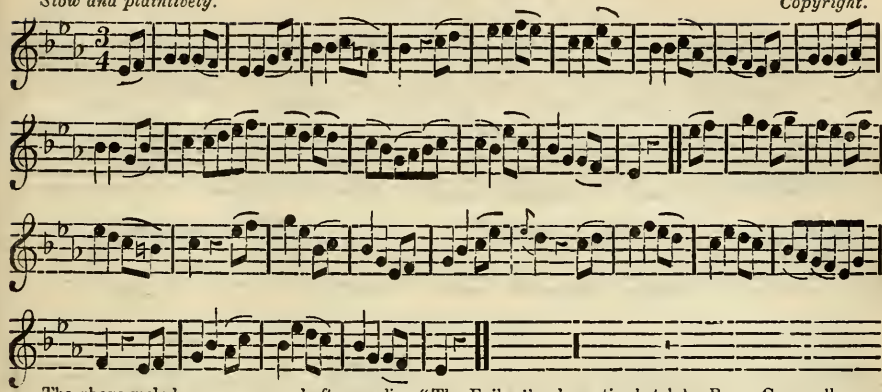
J. Warden.—Copyright.

Lively.

The musical score consists of two staves of music in 6/8 time, key of B-flat major. The first staff begins with a lively tempo marking and includes a repeat sign. The second staff continues the melody.

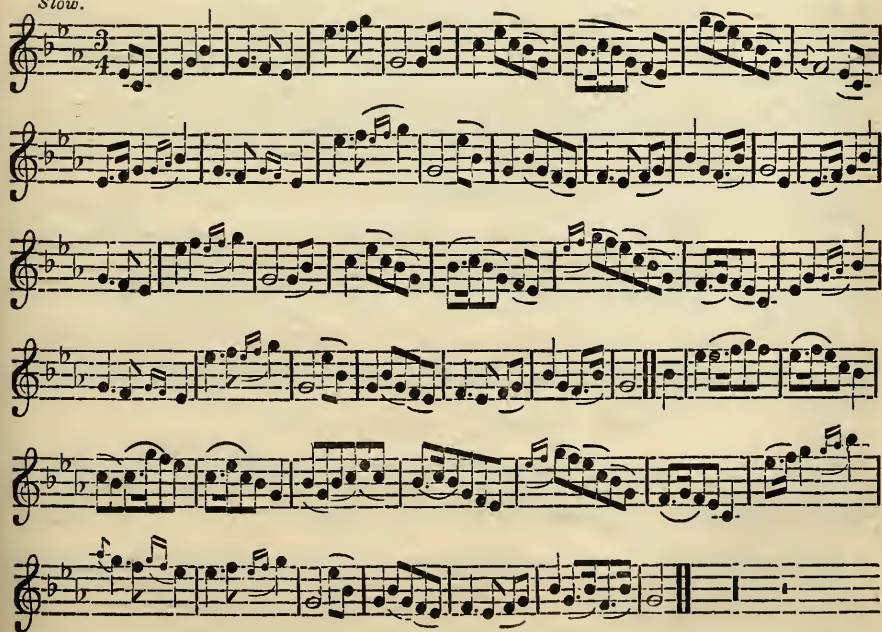
Slow and plaintively.

MANUEL AND ARMIDA.

Copyright.

The above melody was composed after reading "The Exiles," a dramatic sketch by Barry Cornwall.

LOVE IS THE CAUSE OF MY MOURNING.

Slow.

SORIDH LEIS AN T' SEANN' BHLIAN'.

"HOGMANAY, OR ADIEU TO THE AULD YEAR." *Strathspey and Song.**Plaintive and slow.*

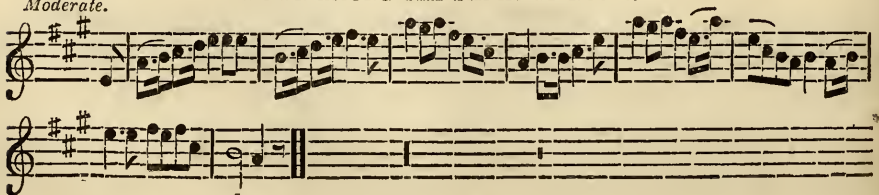
THE LAMENT.

Samuel Webbe, Jun.*Slow and with feeling.*

FRIENDSHIP.

Hodson.*Moderate.*

DOWN AMONG THE BANKS OF ROSES.



Moderate.

THE TIRED SOLDIER.



NOW PHOEBUS SINKETH IN THE WEST.

With spirit.

FROM THE "MASK OF COMUS."

Dr. Arne.

Moderate.

LAGGAN BURN.

Gaelic air.

Burns' song, "Here's to thy health my bonnie lass," is set to the above tune.

Printed for the first time.

KILWINNING STEEPLE.

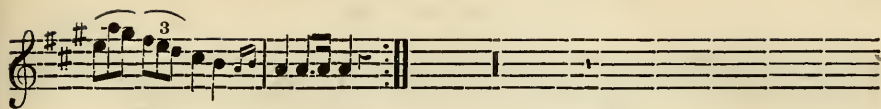
Reel—By the late Hugh Gilmour.

MRS. PARKER'S STRATHSPEY.



THE ODD FELLOWS' MARCH.

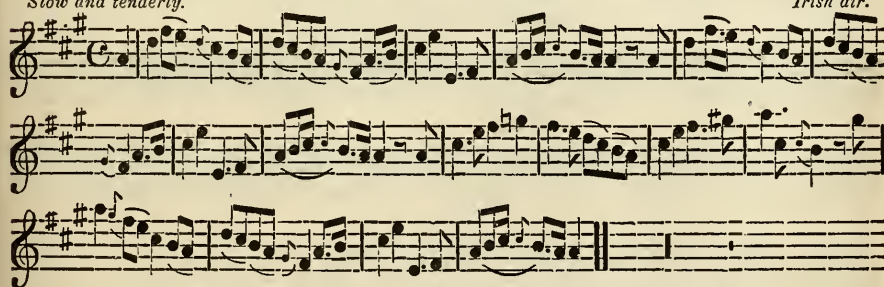




THE CRITICAL QUESTION.

Lively.

FATHER QUIN.

*Slow and tenderly.**Irish air.*

Moore's song, "Whene'er I see those smiling eyes," is set to the above air.

N' COMUN RIUGHAIL GAELACH.—"THE HIGHLAND SOCIETY OF SCOTLAND."

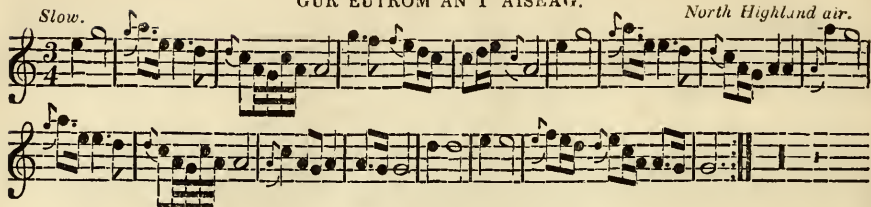
Slow Strathspey time.

AN ASSOCIATION AT THE TIME OF THE 1745.

Gaelic air.

Slow.

GUR EUTROM AN T' AISEAG.

North Highland air.*With spirit.*

THE KEBBUCKSTANE WEDDING.



From the "Caledonian Museum," a collection of ancient and modern Scots tunes, published in Edin.

DUNSTAFFNAGE CASTLE.

*Moderate.**Copyright.*

WHALL BE KING BUT CHARLIE.

Jacobite air.

HEBREW MELODY.

Slow.

Taken down from the voice, and sent for insertion in the U. T. B., by Mr. S. Barr, Glasgow.

THE SILLER PENNY.

*Moderate.**James Ramsay.—Copyright.*

WALTZ.

J. W. Wilms, Berlin.*Majore.*

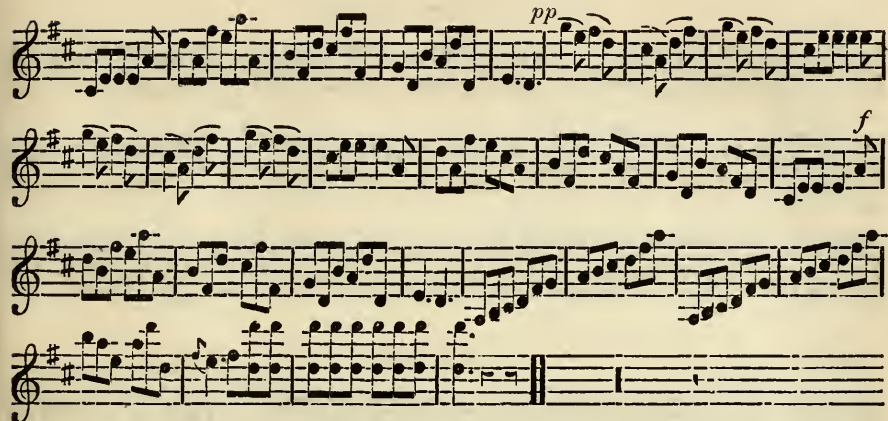
D.C.

RONDEAU,

FROM THE OVERTURE TO "THE DUENNA."

Allegro. pp

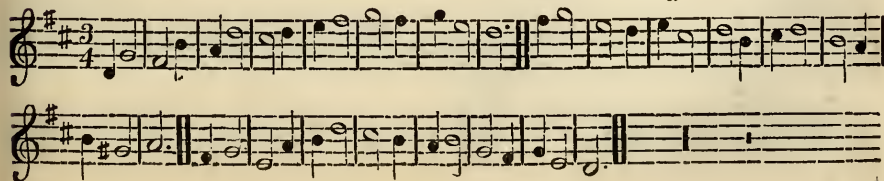
The musical score consists of ten staves of music. The first staff begins with the tempo and dynamic marking *Allegro. pp*. The key signature is G major (one sharp). The time signature is 6/8. The music is characterized by eighth and sixteenth notes, often beamed together. Dynamics include *f* (forte) on the second staff, *p* (piano) on the third staff, *f* on the fourth staff, *tr* (trill) on the fifth staff, *p* on the sixth staff, *pp* (pianissimo) on the eighth staff, and *f* on the tenth staff. There are also accents (>) on several notes throughout the piece.



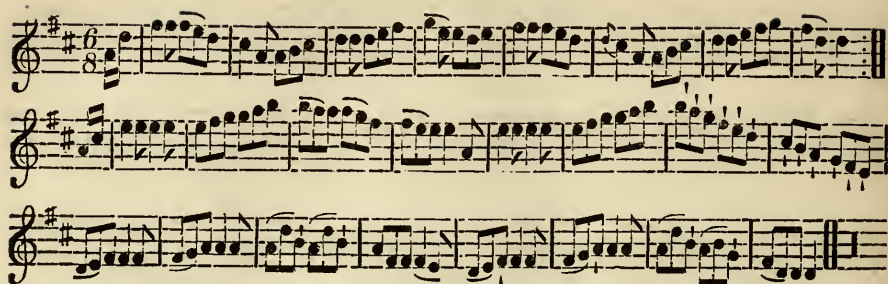
AULD ROBIN GRAY.

*Slow and pathetic.**Rev. W. Leeves.*

HAPPY IS THE COUNTRY LIFE.

James Hart.—From Playford's Collection, 1684.

THE KNIGHT OF SNOWDOWN.

*Strathspey.*

ARNE'S WELL.

J. Harkin — Copyright.

NEW COLDSTREAM MARCH.



LE VAILLANT TROUBADOUR.

*Bold and with spirit.**French air.*

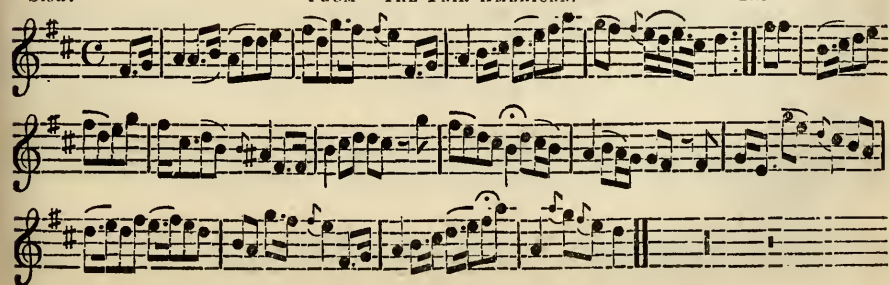
I'M OUT O' MY WITS W' YOUR TWA HAZEL EEN.

*Copyright.**With spirit.*

HOW SERENELY THE MORNING FIRST OPE'S ITS MEEK EYE.

Slow.

FROM "THE FAIR AMERICAN."

Thomas Carter.

LADY MARY HAY'S SCOTCH MEASURE.

Nathaniel Gow.

Slowly.

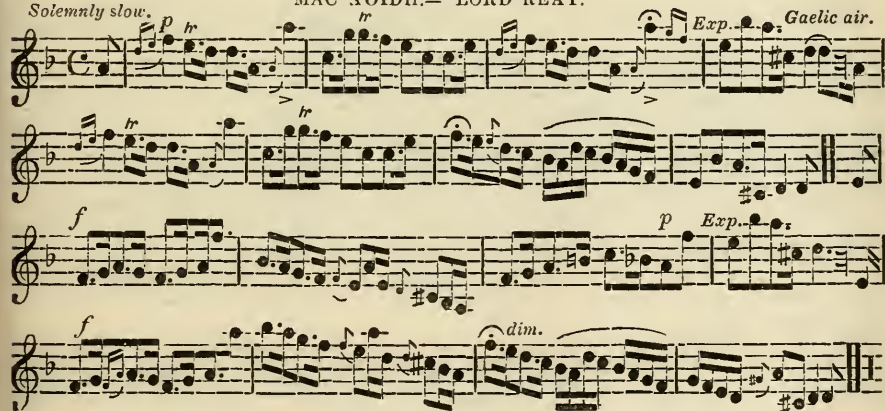
GIL MORICE.

*Old ballad air.**Slow.*

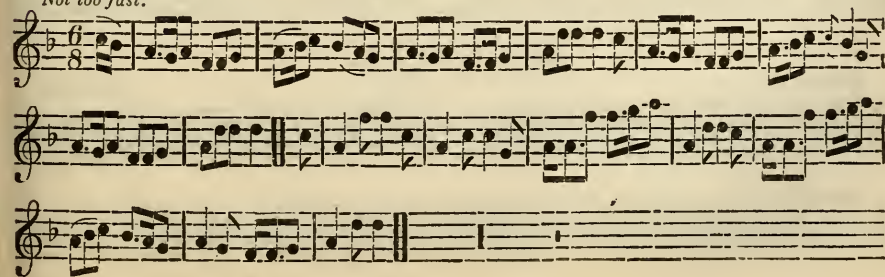
DUMBARTON DRUMS.

*Slow.**Old Scottish air.*

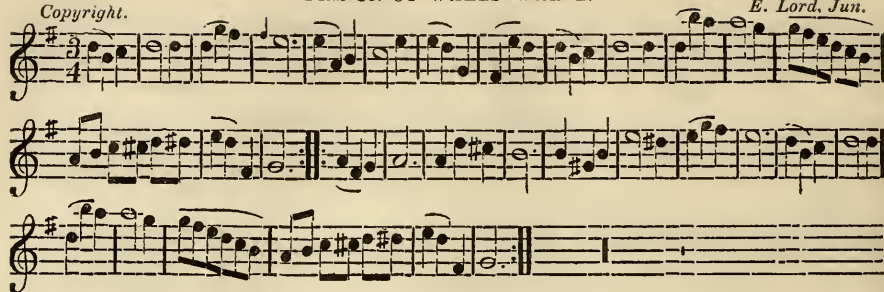
MAC AOIDH.—"LORD REAY."

*Solemnly slow.**Gaelic air.*

BIDE YE YET.

Not too fast.

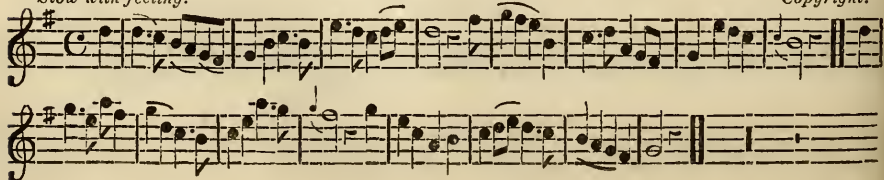
PRINCE OF WALES' WALTZ.

*Copyright.**E. Lord, Jun.*

LA VERGINELLA COME LA ROSA.

Moderate. INTRODUCED AS "LOVE, SOFT ILLUSION," IN "THE CASTLE OF ANDALUSIA," BERTONI.

A DREAM O' MEMORIE.

*Slow with feeling.**Copyright.*

THE WEDDING DAY.

Moderate.

KILWINNING LASSES.

*Strathspey.**Copyright.—John Turnbull.*

TRALAGA.

Fin. Spanish patriotic air.

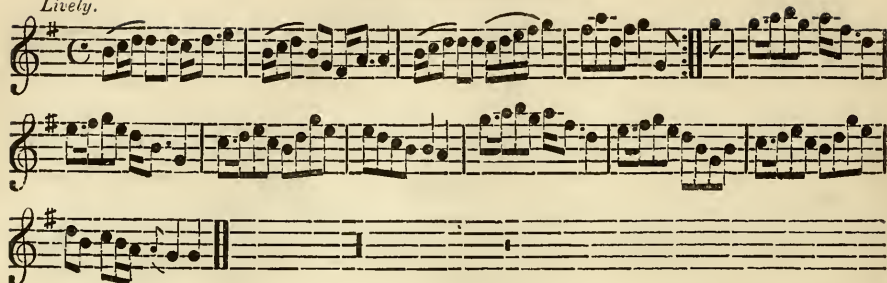
THE TAYLOR'S TUNE.

With spirit.

FROM "THE JEALOUS FARMER."



A TRIP TO INCHCOMB.

Lively.

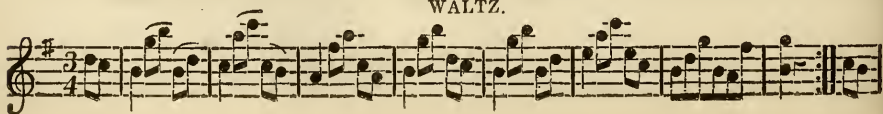
MISS MURRAY OF AUCHTERTYRE'S STRATHSPEY.

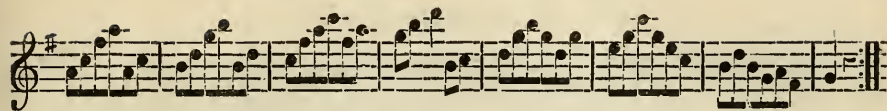


TARRY WOO.

*Moderate.**Scottish air.*

WALTZ.

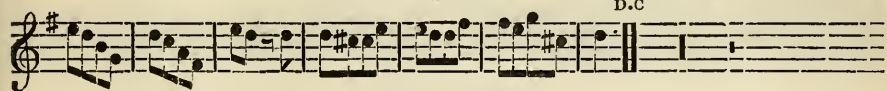




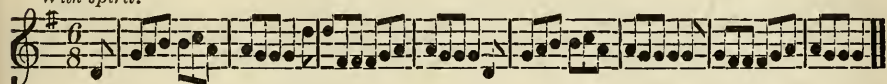
MY HEART AND LUTE.

Moderate.*Fin.*

D.C.

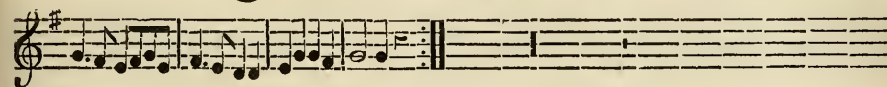
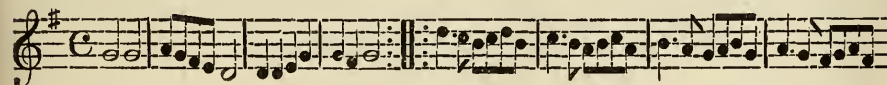


ITALIAN MANFREDA.

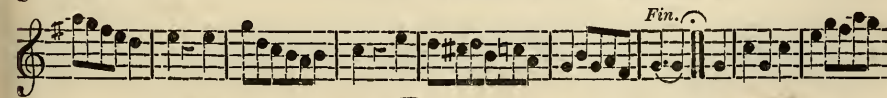
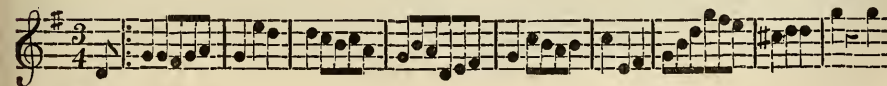
With spirit.

A BRAWL.

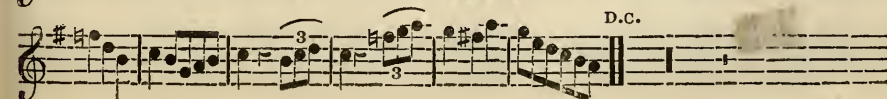
1588.



LA GRENOUILLE.

Waltz.

D.C.



SWISS AIR.

With spirit.

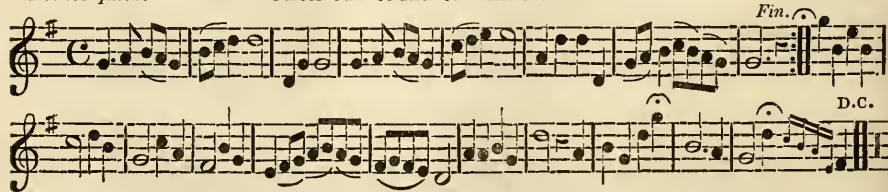
LICHFIELD RACES.

Country dance.—Circa 1720.

NYMPHS AND SHEPHERDS COME AWAY.

Not too quick.

FROM THE OPERA OF "KING ARTHUR."

*Purcell.**Fin.**D.C.*

DUMBLE DUM DEARY.

Old English air.

HURRAH FOR THE BONNETS OF BLUE.

With spirit.

WATER PARTED FROM THE SEA.

*Moderate.**Dr. Arne.*

WAP AT THE WIDOW, MY LADDIE.

Lively.

OH! ON O CHRI O!

*Very slow.**Gaelic air.*

THE COUNTERFEIT.

Country dance.

LADY COVENTRY'S MINUET.



END OF VOL. I.

X

HAMILTON'S UNIVERSAL TUNE-BOOK;

A COLLECTION OF THE

MELODIES OF ALL NATIONS,

ADAPTED FOR

VIOLIN, FLUTE, CLARINET, ETC.

EDITED BY JAMES MANSON.

Not harsh and crabbed,
But musical as is Apollo's lute,
And a perpetual feast of nectar'd sweets,
Where no crude surfeit reigns.—COMUS.

VOL. II.

GLASGOW:

W. HAMILTON, MUSIC PRINTER & PUBLISHER, RENFIELD STREET;
J. MENZIES, N. BOWACK, AND OLIVER & BOYD, EDINBURGH;
AND SIMPKIN, MARSHALL, & Co., LONDON.

1853.

INDEX.

The airs marked thus * are copyright ; the figures within parentheses, appended to some of the names, refer to notes which will be found at the end of the Index.

	PAGE		PAGE
* Adelphi Quadrille, <i>M^cCann</i> , . . .	148	Banks of Forth, The, <i>James Oswald</i> , (9) . . .	10
Adieu my native land adieu, <i>Chandler</i> , . . .	113	Banks of Nith, The, <i>Scotch air</i> , (10) . . .	62
* Aerial Quadrilles, The . . .	106	Banks of Loch Ness, <i>Gaelic air</i> , . . .	65
A Friar he loved a fair Maid well, <i>old ballad air</i> , (1) . . .	81	Banks of Tweed, <i>Hook</i> , . . .	150
Ah! Bella a mi Ritorno, from "Norma," <i>Bellini</i> , . . .	147	Bannocks of Barley Meal, <i>Scotch air</i> , (11) . . .	85
Ah Colin why, <i>old air</i> , . . .	50	Battle of Shirra Muir, <i>Scotch air</i> , . . .	60
Ah Perdona, <i>DUET, Mozart</i> , (2) . . .	156	* Barney Brallaghan's courtship, <i>Blewitt</i> , . . .	164
Air by Bellini, . . .	134	Beautiful Venice, <i>Rondo</i> , . . .	27
Air from "La Dame Blanche," <i>Boieldieu</i> , (3) . . .	80	Be all silent, <i>German air</i> , . . .	71
Alles Schweige, <i>German air</i> , . . .	71	Beauty, <i>Pleyel</i> , . . .	127
* Alice Gray, <i>Mrs. Philip Millard</i> , . . .	178	Belleisle March, The, . . .	169
All my life is joy and pleasure, <i>DUET, Bellini</i> , (4) . . .	98	Beds of Sweet Roses, The, <i>Scotch air</i> , (12) . . .	110
Anacreon in Heaven, . . .	33	Betty Pringle's Pig, <i>J. B. Sale</i> , . . .	63
* Andrew Hofer, <i>March, James Manson</i> , . . .	184	Benny Side, <i>Scotch air</i> , (13) . . .	13
Annie Laurie, <i>Scotch air</i> , . . .	151	Bhlian Ur, <i>Gaelic strathspey and song</i> , . . .	83
An thou wert my ain thing, <i>Scotch air</i> , (5) . . .	31	Billy O'Rourke's ramble, <i>Irish air</i> , . . .	178
Antwerp Waltz, The, <i>Labitzsky</i> , . . .	113	Black Eagle, The, . . .	65
Aria, <i>Auber</i> , . . .	63	Black eyed Susan, <i>Leveridge</i> , (14) . . .	151
Aria, <i>Haydn</i> , . . .	51	* Blewitt's Jig, . . .	164
Argyle is my name, <i>Scotch air</i> , . . .	85	Blue Bell of Scotland, <i>Scotch air</i> , . . .	53
Arise lovely beam of the Tweed, <i>John Ross</i> , (6) . . .	91	Do. do. AS A DUET, . . .	102
* Arietta, <i>D. T. Williams</i> , . . .	155	Blue Bonnets over the Border, <i>Scotch air</i> . . .	182
A smile from the Girl of my heart, <i>Shield</i> , . . .	57	Blue eyed lassie, The, <i>Scotch air</i> , (15) . . .	44
Assist me ye lads who have hearts void of guile, <i>Irish air</i> , . . .	61	Boatie Rows, The, . . .	169
Athol Cummers, <i>Strathspey, Scotch</i> , . . .	12	Bob of Fettercairn, The, <i>Reel, Scotch</i> , . . .	21
Auf Brüder! lasst uns lustig Leben, <i>German air</i> , . . .	54	Bohemian Melody, . . .	54
Aurora Waltzes, The, <i>Labitzsky</i> , . . .	97	Bohemian Wytz, <i>Lanner</i> , (16) . . .	125
* Auld Brig o' Doon, The, <i>John Turnbull</i> , (7) . . .	123	Bonnie grey eyed Morn, The, <i>Old air</i> , (17) . . .	26
Awa' Whigs, awa', <i>Jacobite air</i> , (8) . . .	9	Bow-wow-wow, <i>English air</i> , . . .	71
Auld Langsyne, <i>Scotch air</i> , . . .	180	Braes o' Lochail, <i>Scotch air</i> , (18) . . .	17
Balinamona Ora, <i>Irish air</i> , . . .	125	Braes o' Marr, The, <i>Strathspey</i> , . . .	137
Ball-room Polka, The, . . .	161	Braw braw lads, <i>Scotch air</i> , (19) . . .	170
Banks of Banna, <i>Irish air</i> , . . .	103	Brechin Castle, <i>Strathspey</i> , . . .	126
Banks of Allan water, . . .	151	Britons to Arms, . . .	70
		Brier bush, The, . . .	179
		British Grenadiers, The, . . .	166
		Broom of Cowdenknowes, <i>Scotch air</i> , . . .	158
		Bruachan Loch Neish, <i>Gaelic air</i> , (20) . . .	65

	PAGE		PAGE
Bruce's Address, <i>Scotch air</i> ,	144	* Death of Kosciusko, <i>German air arranged as a TRIO</i> ,	154
Bud of the Rose, <i>The, Shield</i> ,	157	Demon Lover, <i>The, Old Ballad air</i> ,	95
Bumper for Luck, <i>A, Irish air</i> ,	86	* Deil's Elbow, <i>The, Reel, John Turnbull</i> ,	4
* Burns' Festival March, <i>John Turnbull</i> ,	30	* Departed Friends, <i>James Manson</i> ,	17
By the gaily circling Glass, <i>Dr. Arne</i> , (21)	76	Der Freyschutz Waltz, <i>Weber</i> , (28)	135
By the margin of Zurich's fair Waters, <i>Swiss air</i> , 150		Des Reitenden Jägers Abschied, <i>German air</i> ,	116
Ca! ca! Geschmauset, <i>German air</i> ,	24	Deuks dang o'er my Daddie, <i>The</i> , (29)	158
Caledonian Hunt's Delight, <i>Scotch air</i> ,	69	Devil take the Pceelers, <i>The, Irish air</i> ,	87
Caller Herring, <i>Nathaniel Gow</i> ,	126	Donald, <i>supposed Irish air</i> ,	158
Camelia Waltz, <i>Mozart</i> ,	81	Donald Caird, <i>Scotch air</i> ,	159
Cameronian's Rant, <i>Scotch air</i> ,	60	Donnybrook Row, <i>A, Irish air</i> ,	86
Cameron's got his Wife again, <i>Strathspey</i> ,	159	Dorset Quadrille, <i>The</i> ,	72
Canaries, <i>A</i> ,	49	Down the Burn Davie, <i>Scotch air</i> , (30)	2
Captain's Lady, <i>The, Scotch air</i> , (22)	24	Do. do. second set, <i>Hook</i> ,	164
Captain Megan, <i>Irish air</i> ,	41	Drops of Brandy, <i>Jig</i> ,	180
Captain Ross' Reel, <i>Scotch</i> ,	56	Druid's March, from "Norma," <i>Bellini</i> ,	62
Captain Keeler, <i>Reel</i> ,	170	Drunk at Night and Dry in the Morning,	174
Captain O'Kane, <i>Irish air</i> ,	170	Drunken Peasant, <i>The, Irish air</i> ,	87
Carle now the King's come, <i>Scotch air</i> ,	53	Duet from the Golden Pippin, <i>Monsignier</i> ,	114
Carle's Rant, <i>The, Strathspey</i> ,	110	Duet from the Opera of the Pirates, <i>Storace</i> ,	129
Carolan's Cap, <i>The, Irish air</i> ,	141	DUETS, 98, 102, 103, 114, 116, 124, 129, 136, 138, 146, 149, 156, 162, 178, 183	
Cauld Kail in Aberdeen, <i>Scotch air</i> ,	163	Duke of Gloucester's New March,	37
C'est l'amour, <i>French air</i> ,	4	Duke of Kent's Reel, <i>Scotch</i> ,	83
Ce fut une nuit solennelle, <i>French air</i> ,	59	Duncan M'Queen's <i>Strathspey</i> , second set,	175
Chanson elegiaque,	19	* Duncan's Election, <i>John M'Glashan</i> ,	21
Chapter of Fashions, <i>The, Old air</i> ,	15	Dunkeld House, <i>Neil Gow</i> ,	116
Charlie is my Darling, <i>Jacobite air</i> ,	13	Dusty Miller, <i>The, Scotch air</i> , (31)	20
Charlie Yet, <i>Jacobite air</i> ,	125	Dutcheess of Buccleuch, <i>Strathspey, Neil Gow</i> , 172	
Cheer up my Men, <i>German soldier's song</i> ,	88	Earl Douglas Lament, <i>Scotch air</i> , (32)	69
Cheshire Cheese, <i>The</i> ,	95	Echo Catch, <i>The, Trio, Herschell</i> , (33)	118
Chinese air,	67	Edinburgh Hornpipe, <i>The</i> ,	169
* Chinese March, <i>James Bickers</i> ,	40	Emerald Isle, <i>The, Irish air</i> ,	26
Chiu-ri-ruo, <i>North Highland air</i> ,	21	Engel Waltzer, <i>Strauss</i> ,	99
Clydeside Lasses, <i>Reel Scotch</i> ,	25	Es Zog aus Berlin ein Muthiger Held	
Cold and Raw, (23)	171	<i>German air</i> ,	74
Come under my Plaidie, <i>Scotch air</i> , (24)	109	Fairy Galop, <i>Strauss</i> ,	125
Coming thro' the Rye, <i>Scotch air</i> , (25)	44	Fal de ral Tit,	84
Connaught-man's Ramble, <i>Irish air</i> ,	175	Farewell to Minna,	29
Constant Shepherdess, <i>The</i> ,	46	Farewell to Whiskey, <i>Neil Gow</i> ,	182
Coolun, <i>Irish air</i> ,	163	Fee him Faithier, (Saw ye Johnnie comin),	94
Corn Rigs are bonnie, <i>Scotch air</i> ,	179	Fete du Village,	35
Cornwallis' Lament for Colonel Muirhead		Florentine air,	148
<i>Scotch air</i> ,	100	* Flower of the West, <i>The, T. Henderson</i> ,	89
Could I each fault remember, from "the Duenna," (26)	5	Flowers of the Forest, <i>The, Scotch air</i> , (34)	82
Country Dance, <i>Old English</i> ,	99	Forgive me if I do not trust those eyes of heavenly blue, <i>Canzonet, Haydn</i> , (35)	11
Crambaumbuli, <i>German air</i> ,	138	Fourth Dragon's March,	60
Croppies lie down, <i>Irish air</i> ,	168	* Freedom I serve thee, <i>German air, arranged as a DUET</i> ,	120
Cuckoo's Nest, <i>The, Hornpipe</i> ,	12	French Air,	31
Culloden, <i>Scotch air</i> ,	140	French Melody,	62, 70, 80
Dainty Davie, <i>Scotch air</i> , (27)	105	Freut euch des Lebens <i>H. G. Nägeli</i> ,	54
Dark Phantom, <i>The, Irish air</i> ,	92		
* Do. do. arranged as a DUET,	116		

INDEX.

v

	PAGE		PAGE
Frisch auf mein Volk! <i>German air</i> ,	88	How long and dreary is the Night, <i>Gaelic air</i> , (44) 10	10
Froum thee Eliza I must go, <i>supposed Irish air</i> ,	158	Humours of Glasgow Fair, <i>Comic song</i> ,	151
* Gaberlunzie's March, <i>Dounieso</i> ,	2	Hunting the Hare, <i>Irish air</i> ,	49
Gala Water, <i>Scotch air</i> ,	170	Huntsman's Farewell, The, <i>German air</i> ,	116
Galop des Juifs,	128	I could never lustre see, from the "Duenna,"	27
Galop from the "Corsair" <i>Bochsa</i> , (36)	51	I dream'd I lay where flowers were springing,	141
Gardener's March, <i>Scotch air</i> ,	8	I gae'd a waelu' gate yestreen, <i>Scotch air</i> ,	44
Gardener wi' his paidle, <i>Scotch air</i> , (37)	8	I learnt a pretty song in France,	84
Garry Owen, <i>Irish air</i> ,	181	I lo'e na a laddie but ane, <i>Scotch air</i> , (45)	105
Gi'e me a lass wi' a lump o' land, <i>Scotch air</i> ,	37	I'm as smart a lad as you'd wish to see, <i>Attwood</i> , 38	38
Gin a body meet a body, <i>Scotch air</i> , (38)	44	I'm not to be stinted in love,	54
* Gipsev Quadrilles, The,	18	Inch Laggan, <i>North Highland air</i> ,	123
Gladsmuir, <i>William M' Gibbon</i> , (39)	35	Indian Air,	53
Glengary, <i>Strathspey</i> ,	111	In the dead of the Night, <i>M. P. King</i> ,	53
Gloomy Winter's now awa, <i>Scotch air</i> ,	93	Irish Jig, (46)	1
* Gnome Waltz, <i>T. Henderson</i> ,	4	Is your graith in order? <i>Strathspey</i> ,	49
God preserve the Emperor, <i>TRIO, Haydn</i> ,	104	Ivy Green, The, <i>Russell</i> ,	74
God save the Queen, <i>National Anthem</i> ,	178	I was dy'e see a Waterman,	76
Going out a Shooting, <i>Comic song</i> ,	21	I Wont be a Nun,	160
Golden Farmer, The, <i>Hornpipe</i> ,	45	Jack a Tar, <i>Hornpipe</i> ,	12
Golden Pippen, <i>Duet from the, Monsignier</i> ,	114	Jack at Greenwich, <i>Diddin</i> ,	15
Go to Berwick Johnnie, <i>Scotch air</i> ,	181	Jack's Alive, <i>Irish air</i> ,	135
Grand March, <i>Findon</i> ,	127	Jamie Gay, <i>Berg</i> , (47)	24
Grand March from "Norma," <i>Bellini</i> ,	49	Jock o' Hazledean, <i>Scotch air</i> ,	180
* Grave of Burns, The,	65	* Jock Tamson's Hornpipe, <i>James Manson</i> ,	25
Grey Cock, The, <i>Scotch air</i> , (40)	3	John Anderson my Jo,	183
Greig's Strathspey,	175	Johnnie Armstrong, <i>Old ballad air</i> , (48)	67
Grotesque Dance,	59	Johnnie M'Gill, <i>Scotch air</i> ,	109
Groves of Blarney, The, <i>Irish air</i> ,	131	* Johnnie Peep, <i>John M'Kenzie</i> ,	150
Hail, all hail, thou merry month of May, <i>Duet</i> ,		John o' Badenyon, <i>Scotch air</i> ,	123
<i>Weber</i> ,	162	John of Paris,	3
* Half past Twelve,	58	Jolly Beggar, The, <i>Scotch air</i> , (49)	3
Hanoverian Waltz,	3	Just like love is yonder Rose, <i>J. Davy</i> ,	155
Hardy Sailor, The, <i>Dr. Arnold</i> ,	41	Kenmure's on and awa Willie, <i>Jacobite air</i> ,	76
Hark! the bonnie Christ church Bells, <i>Aldrich</i> , 37	37	Kitty of Coleraine, <i>Irish air</i> ,	177
Hark! the Vesper hymn is stealing, <i>Russian air</i> , 144	144	Knitter's Waltz, The,	42
Harvest Home, The, <i>Hornpipe</i> ,	40	Kommt Bruder, <i>German air</i> ,	102
Haughs o' Cromdale, <i>Gaelic air</i> , (41)	13	Krakoviak dance, The, <i>Bochsa</i> ,	68
Heaving of the Lead, The, <i>Pearce</i> ,	170	Labitzsky's Aurora Waltzes,	97
Hen's March, The, <i>Duet</i> , (42)	149	L'Abrotone, <i>Contre danse</i> ,	60
Her absence will not alter me,	55	La Chocailion, <i>Quadrille</i> ,	44
* Herman Boaz, <i>Country dance</i> ,	74	Laddie lie near me, <i>Scotch air</i> ,	167
Hermit's song from "Der Freyschutz," <i>Weber</i> , 30	30	Ladies' Club, The,	3
He stole my tender heart away,	4	Ladies of Carrick, The, <i>Irish air</i> ,	112
He winna do for me, <i>Dr. Arne</i> ,	96	Lady Ann Hope's Favourite, <i>Scotch</i> ,	56
Hey for a lass wi' a Tocher, <i>Irish air</i> ,	125	Lady Badi'scotth's Reel, <i>Scotch</i> ,	138
Hey then up go we, <i>Jacobite air</i> ,	50	Lady Baird's delight, <i>Reel, Scotch</i> ,	14
Hey tuttie, tatie, <i>Scotch air</i> , (43)	144	Lady Belhaven, <i>Reel</i> ,	168
Highland Baloo, <i>Gaelic air</i> ,	155	Lady Charlotte Bruce's Favourite, <i>N. Gow</i> ,	25
Hodgart's Delight, <i>Scotch air</i> ,	14	Lady Charlotte Murray, <i>N. Gow</i> , (50)	165
* Hop o' my Thumb, <i>Johnson Segton</i> ,	84	Laird of Cockpen, The, <i>Scotch air</i> , (51)	138
Hornpipe,	155		
How can I be sad on my Wedding Day,	43		

	PAGE		PAGE
Lady Elgin's Strathspey,	55	Macgregor's Gathering,	39
La Esmeralda Polka,	145	Macgriogair an Ruaro, <i>Gaelic air</i> ,	174
La Fleur de la Rose, <i>French air</i> , DUET,	102	Mackenzie's Rant, <i>Strathspey, Scotch</i> ,	14
La Folatrerie, <i>Gallopade</i> ,	111	Mac Mhic Alastair, <i>Strathspey</i> ,	111
La Gitana,	113	Madam Fig's Gala, <i>Comic song</i> ,	180
La Gitana Polka,	161	Madame Vandercourt, <i>Dibdin</i> ,	6
Lament for M'Gregor of Ruro, <i>Gaelic air</i> ,	174	Madrigal, The,	79
Langolee, New, <i>Irish air</i> ,	174	Maid of Selma, <i>Scotch air</i> ,	8
La Poste Quadrilles, <i>Camille Schubert</i> , (53)	152	Maid's Complaint, The, <i>James Oswald</i> , (65)	92
L'Arc en Ciel Quadrille,	105	Maid that tends the Goats, The, <i>Gaelic air</i> ,	107
La Recette, <i>Romance</i> , <i>M. Bonnay</i> ,	79	March from "La Donna del Lago," <i>Rossini</i> , (66)	8
Lasses look behind you, <i>Reel, Scotch</i> ,	137	March from the Opera of "La Gazza Ladra," <i>Rossini</i> ,	92
Lasses of the Ferry, <i>Strathspey</i> ,	70	Market Girl, The, (67)	149
Lass of Gowrie, The, <i>Scotch air</i> ,	179	Marquis of Bowmont's Reel, <i>Marshall</i> , (68)	7
Lass of Livingston, The, <i>Scotch air</i> , (54)	22	Mary's Dream, <i>Scotch air</i> , (69)	59
La Suisse au bord du Lac, <i>French air</i> ,	77	Match Boy, The, DUET,	124
La Tricoteuse Waltz,	42	May Flower Waltz, <i>Mozart</i> ,	103
Lawers House, <i>Scotch air</i> ,	16	May we ne'er want a friend nor a Bottle to give him, <i>John Davy</i> ,	10
Le Champignon Gallopade,	53	Mazourka,	19
Leewaerden Waltzer, <i>J. W. Oelfingen</i> ,	14	Meg of Wapping, (Pull away), <i>Attwood</i> ,	96
Leeze me on my bonnie Lass, <i>Scotch air</i> ,	14	Methvin Castle,	51
Le Garçon Volage, <i>French air</i> ,	72	Miller, The, <i>Scotch air</i> ,	166
Le Gentil Husard, <i>French air</i> ,	184	Mill Mill, O, The, <i>Scotch air</i> , (70)	100
* Le Gobelins Valse, <i>James Warden</i> ,	23	Minuet, <i>Corelli</i> ,	22
Leith Assembly, <i>Country dance</i> ,	165	Minuet, <i>Hook</i> ,	73
Le Pont Neuf,	15	Minnet from "Porus,"	121
Le Printemps Waltz,	22	Minute Gun at Sea, DUET, <i>M. P. King</i> ,	146
Le Ramonneur, <i>French air</i> ,	27	Miss Forbes' Farewell to Banff, <i>Isaac Cooper</i> ,	166
* Les Souvenirs Quadrilles, <i>R. Stewart</i> ,	120	Miss Janet Drennan's Waltz,	63
Let's seek the bower of Robin Hood,	177	Miss Margaret M'Dougal of Ardbeg, <i>Strathspey</i> , <i>Alexander M'Kay</i> ,	117
* Let the Toast be dear Woman, TRIO, (55)	154	Miss Rae's Strathspey,	93
Life let us Cherish, <i>H. G. Nägeli</i> ,	54	Miss Sharpe's Fancy, <i>Mr. Sharpe of Hoddam</i> ,	42
Lightly Tread 'tis hallowed Ground, <i>G. Berg</i> , <i>Do</i> ,	74	* Miss Skeen's Strathspey, <i>P. Virtue</i> ,	30
Do,	176	Miss S. Murray's Reel, <i>Scotch</i> ,	91
Lilla's a Lady, <i>German air</i> ,	68	Miss Stewart's Reel, <i>J. Pattison</i> ,	126
Lillibulero, <i>Durfey's Pills</i> , (57)	7	Molly Brallaghan, <i>Irish air</i> ,	181
Little, A, <i>Dibdin</i> ,	89	Money in both Pockets, <i>Country dance</i> ,	34
* Little Nell's Requiem,	69	Monie Musk, <i>Strathspey</i> ,	168
Lochaber no more, <i>Gaelic air</i> , (58)	59	Morning Star, The, <i>Waltz</i> ,	6
Loch Erroch side, <i>Scotch air</i> ,	179	Moudiewart, The, <i>Scotch air</i> ,	167
Logie o' Buchan, <i>Scotch air</i> ,	80	Mr. Busby Maitland's Reel, <i>Nathaniel Gow</i> ,	150
London March, The,	44	Mr. James M'Nicol Inverary, <i>A. M'Kay</i> ,	85
Looney Mactwoler, <i>Irish air</i> ,	174	Mrs. Christie's Rant, <i>Scotch</i> ,	31
Lord Balgownie's favourite, <i>Scotch air</i> ,	93	Mrs. Dempster, <i>Strathspey</i> ,	159
Lord Beechan, <i>Old ballad air</i> , (59)	101	Mrs. M'Casey, <i>Irish air</i> ,	179
Lord Eglinton's Auld man, <i>Scotch air</i> ,	48	Mrs. Nicol's Fancy,	64
Lord Gregory, <i>Scotch air</i> , (60)	17	Mrs. Weymis of Cuttle Hill, <i>Strathspey</i> ,	64
Lord Ronald, <i>Scotch ballad air</i> , (61)	77	Muir Mackenzie's favourite, <i>Sharpe of Hoddam</i> ,	35
L'Ori flame March,	52	My ain fireside, <i>Scotch air</i> ,	43
Love, Good Night, <i>English air</i> ,	7	My days have been so wondrous Free,	95
Love's Young Dream, <i>Irish air</i> ,	182	My heart's in the Highlands, <i>Gaelic air</i> ,	33
Love Links, The, <i>Country dance</i> , (62)	70	My Lodging is on the cold ground, <i>Irish air</i> ,	19
Lugton Brig Waltz,	90		
Lullaby, The, <i>Storace</i> , (63)	43		
Lützow's Wild Chase, <i>Weber</i> ,	141		

	PAGE		PAGE
My Love she's but a lassie yet, . . .	138	Paddy Foorshane's Fricassee, . . .	61
My true Love far away, <i>Dr. Arnold</i> , . . .	26	Paddy now wont you be easy, <i>Irish air</i> , . . .	39
		Pastoral Symphony from the "Messiah,"	
		<i>Tro, Handel</i> , . . .	142
Naval Pillar, <i>The, J. Morehead</i> , . . .	172	Peaceful slumbering on the Ocean, <i>S. Storace</i> , . . .	43
Neil Gow's Farewell to Whisky, . . .	182	* Peep-bo! Auld Tow-wig, <i>John Turnbull</i> , . . .	40
Neil Gow's Lament for his Brother, . . .	64	Peep of Day, <i>The</i> , . . .	71
* New Bridge of Glasgow, <i>Strathspey, Porteus</i> , . . .	171	Philander was a merry Swain, <i>Playford's col.</i>	82
New Bumpkin, . . .	160	Planxty Drury, <i>Irish air</i> , . . .	29
New French Stop Waltz, . . .	128	Polish Dance, . . .	70
New Langolee, <i>Irish air</i> , . . .	174	* Polka Quadrilles, <i>The, T. B. Brett</i> , . . .	132
New Rigged Ship, <i>Country dance</i> , . . .	23	Polonaise, <i>J. Kuffner</i> , . . .	32
New Year's Day, <i>Gaelic air</i> , . . .	83	* Poor heart-broken Weaver, <i>James Manson</i> , . . .	5
Night Cap, <i>The</i> , . . .	28	Port a Bhodich, <i>Strathspey</i> , . . .	110
Nobody coming to marry me, . . .	41	Port na Fainne, . . .	64
No words can Poet find, <i>Weber</i> , . . .	138	Posie, <i>The</i> , . . .	103
Nymph, <i>The</i> , . . .	42	Prague Waltz, <i>The</i> , . . .	77
		Priest in his boots, <i>The, Irish air</i> , . . .	42
O are ye sleeping Maggie? <i>Scotch air</i> , . . .	140	* Princess Royal's Polka, . . .	68
O dear what can the matter be, <i>Irish air</i> , . . .	62	Pull away, pull away, pull away I say, <i>Attwood</i> , . . .	96
O for ane and twenty Tam, <i>Scotch air</i> , . . .	167	Puss in a Corner, from "Durfey's Pills," . . .	80
* O gi'e me back my Ring, . . .	75	Quadrille, . . .	20, 52
O haste and leave this sacred Isle, <i>Duet, Irish</i> , . . .	160	Quadrille Rondo, <i>Henri Herz</i> , . . .	90
O hey Johnnie Lad, <i>Scotch air</i> , . . .	70	* Queen, <i>The, Jig, Hugh Gilmour</i> , . . .	172
Oh no my love, no, <i>Michael Kelly</i> , . . .	45	Queen's Anthem, <i>The, English National air</i> , . . .	178
Oh say simple maid, <i>Dr. Arnold</i> , . . .	58	* Queen's Triumph, <i>The, Reel, Hugh Gilmour</i> , . . .	172
Old English Country Dance, . . .	99	Quick step of the Twelfth Regiment, . . .	55
O let me in this ae Night, <i>Scotch air</i> , . . .	131	Rainbow Quadrille, <i>The</i> , . . .	105
O Mary ye's be clad in Silk, <i>Scotch air</i> , . . .	17	* Rambler, <i>The, Hornpipe, James Manson</i> , . . .	25
O Megan ee! from the "Castle Spectre," <i>Kelly</i> , . . .	78	* Randy Wives o' Greenlaw, <i>Reel, J. King</i> , . . .	48
O merry may the maid be, <i>Scotch air</i> , . . .	166	Ranz des Vaches, <i>Swiss air</i> , . . .	88
O mirk mirk is this midnight hour, (<i>Lord Gregory</i>) . . .	17	Ranting Highlandman, <i>The, Scotch air</i> , . . .	105
O my love is like a red red Rose, . . .	177	Rattle the Bottles, <i>Irish air</i> , . . .	86
On a bank of Flowers, <i>Scotch air</i> , . . .	109	Rattling Roaring Willie, <i>Jig, 2d. set</i> , . . .	173
One bottle more, <i>Irish air</i> , . . .	61	* Real Irish Quadrilles, <i>The</i> , . . .	86
On yonder Stile, . . .	51	Red Red Rose, <i>The, Scotch air</i> , . . .	176
O Pescator del' Onda, <i>Venetian air</i> , . . .	22	* Reel of Achareidh <i>James Wylson</i> , . . .	23
Opera Hornpipe, . . .	82	Request, <i>The, G. Vogler</i> , . . .	166
Opera Polka, <i>The</i> , . . .	145	Ringan's Isle, <i>Strathspey</i> , . . .	95
Oran Gaoil, <i>Gaelic air</i> , . . .	167	Rise Brothers! Let us enjoy a life of Pleasure,	
O rare London Town, <i>Hook</i> , . . .	5	<i>German air</i> , . . .	54
Original Stop Waltz, <i>The, French</i> , . . .	99	* Robertson's Quick Step, <i>Charles Robertson</i> , . . .	85
O the moment was sad when my love and I parted, <i>Irish air</i> , . . .	177	Robin Adair, <i>DOET, Irish air</i> , . . .	178
O 'tis Love, <i>French air</i> , . . .	4	Rocks of Cashel, <i>The, Irish air</i> , . . .	124
O 'tis pleasant to float on the sea, from "Oberon," <i>Weber</i> , . . .	10	Rondo, . . .	20
* Our friends in Castleweeroock, <i>James Manson</i> , . . .	39	Rondo, after "Beautiful Venice," <i>Dounieso</i> , . . .	27
Ower the Hills and far awa, <i>Scotch air</i> , . . .	100	Roses blaw, <i>Northumbrian air</i> , . . .	140
Ower the Muir amang the Heather, <i>Scotch air</i> , . . .	117	Rose Tree, <i>The</i> , . . .	182
Ox's Minuet, <i>Haydn</i> , . . .	79	Rousseau's Dream, <i>French air, Jean Jacques Rousseau</i> , . . .	163
Oyster Girl, <i>The</i> , . . .	21	Roy's Wife o' Aldivalloch, <i>Scotch air</i> , . . .	180
* Do, do, as a TRIO . . .	101	Rule Britannia, <i>Dr. Arne</i> , . . .	158
		Runaway Bride, <i>The</i> , . . .	1

	PAGE		PAGE
Russian Hymn,	144	The Bride cam' out o' the byre, (Woo'd and married and a') <i>Scotch air</i> ,	167
Saddler's Wells Tumbling Minuet,	83	The crimson Morn, from the "Duenna,"	10
Sailor's Hornpipe, The,	179	The fair Maid with her milking pail, <i>English air</i> ,	39
Sally in our Alley, <i>Carey</i> , (71)	136	The Girl that I love is a mortal like me,	75
Sally Roy, <i>Shield</i> , (72)	164	The lazy mist hangs on the brow of the hill,	111
Savourna Deelish, <i>Irish air</i> ,	177	The morn returns, <i>Duet</i> , from "Rosina,"	136
Sawney's Pipe, <i>Scotch air</i> ,	96	<i>Paxton</i> , (91)	178
Saw ye Johnnie comin', <i>Scotch air</i> ,	94	* There is a Form, <i>W. Smellie, M.D.</i>	80
Saw ye my Faither, <i>Scotch air</i> ,	3	There was ance a May and she loed na men,	15
Saxe Cobourg Waltz,	112	<i>Scotch air</i> ,	74
Saxon Air, <i>Duet</i> ,	103	There went from Berlin a brave Hero, <i>German air</i> ,	58
Scots Recluse, The, <i>James Oswald</i> ,	34	This life is a lottery, <i>Dibdin</i> ,	111
Scots wha hae, <i>Scotch air</i> ,	144	Tho' prudence may press me,	73
See what a conquest love has made, <i>Playford's col.</i>	16	Thou bonnie wood of Craigielee, <i>R. A. Smith</i> , (73)	94
Sensibility how charming, <i>Scotch air</i> ,	100	Thou hast left me ever Jamie, (Saw ye Johnnie comin')	54
Sheriff Muir, 2d. set.	173	* Three fat Mice, <i>Reel, John Turnbull</i> ,	45
Shipwrecked Boy, The, <i>J. Moulds</i> ,	33	* Three Ghosts, The, <i>James Manson</i> ,	85
Sich a getting up Stairs, <i>Negro air</i> ,	168	Three years a Sailor's life I led,	88
Silly Boy 'tis full Moon yet,	71	Thy fatal shafts unerring prove,	140
Single Blessedness, <i>Old air</i> ,	13	Tibbie Fowler, <i>Strathspey</i> ,	91
Sir John Henderson, <i>Neil Gow</i> ,	169	Tipsy Hibernian, The, <i>Reeve</i> ,	43
Sir Ralph Abercrombie's March,	56	Toddlin but, <i>Scotch air</i> ,	36
Sir W. Watkyn Wynn, <i>Welsh air</i> ,	183	To, ho, man, ho, to, <i>Medley Country dance</i> ,	38
* Sisters, The,	35	Toll, toll the Knell, <i>Stephen Storace</i> ,	127
Siubhal an t'sneachd tra Oiche, <i>Gaelic air</i> ,	93	Tom Thumb, <i>Hornpipe</i> ,	93
Slow Air,	69	Traveller benighted in snow, The, <i>Gaelic air</i> ,	122
Slow Air, <i>Mozart</i> ,	69	Trio from the Comic Opera of the "Cooper,"	176
Slow Air, <i>Rode</i> ,	103	<i>Dr. Arne</i> ,	71
* Slow Air, <i>John M'Glashan</i> ,	55	Trios, 101, 104, 118, 122, 138, 142, 154,	163
* Slow March, <i>Thomson Aimers</i> ,	61	Turn out, <i>M. P. King</i> ,	141
Soldier's Return, The, <i>Scotch air</i> ,	100	'Twas within a mile of Edinburgh Town,	75
Some Love to Roam, <i>Henry Russell</i> ,	139	<i>Scotch air</i> ,	66
Song of a Finlandish Peasant Girl,	9	'Twas when the seas were roaring, <i>Old ballad air</i> ,	107
Sonnambula Waltz, <i>Strauss</i> ,	177	Twere vain to tell thee all I feel, <i>Waltz</i> ,	171
Speed the Plough, <i>J. Morehead</i> ,	172	Tyrant soon I'll burst thy Chains, <i>Rossini</i> ,	40
Staaten Island Hornpipe,	148	Una Voce, air by "Rossini,"	112
Stack in Virgo, <i>Irish air</i> ,	72	Up amang yon Cliffy Rocks, <i>Gaelic air</i> ,	161
Stop Waltz,	94	Up in the Morning Early,	35
Stop Waltz, New French,	128	Vain Pursuit, The,	50
Stop Waltz, The original, <i>French</i> ,	99	Valse de Lord Liverpool, <i>Musard</i> ,	83
St. Patrick was a Gentleman,	64	Vienna Polka, The,	84
St. Pierre Hornpipe,	9	Village Festival, The,	34
Struan Robertson's Rant, <i>Strathspey</i> ,	109	Waefu' heart, The,	141
Stu mo Run, <i>Gaelic air</i> ,	16	Waes of Scotland, The, <i>Jacobite air</i> ,	83
Sul margine d'un Rio, <i>Paisiello</i> ,	1	Waltz, <i>Henri Herz</i> ,	84
Sun Flower, The, <i>Moore's Irish Melodies</i> ,	19	Waltz, <i>Johann Strauss</i> ,	34
Sunny Rays of Morning, The, <i>Danish air</i> ,	59	Waltz, <i>M. P. King</i> ,	
Swiss Air	78		
Swiss Boy, The, <i>Swiss air</i> ,	128		
Tak your auld Cloak about ye, <i>Old air</i> ,	170		
Taste Life's glad Moments, <i>H. G. Nageli</i> ,	24		
Tell me babbling Echo, <i>G. Vogler</i> ,	166		
* Tell me fair Maid, <i>W. Smellie, M. D.</i>	73		

	PAGE		PAGE
• Waitz, T. Strickland Tyson, . . .	148	Where will bonnie Ann lie, <i>Scotch air</i> , . . .	110
Walker the Twopenny Postman, <i>Comic song</i> , . . .	181	Whistle o'er the lave o't, <i>Scotch air</i> , . . .	56.
Wandering Willie, <i>Scotch air</i> , . . .	159	Whilst happy in my native Land, . . .	24
Was blasen die Trompeten? <i>German air</i> , . . .	47	White Cockade, The, <i>Jacobite air</i> , . . .	61
Was ist des Deutschen Vaterland? <i>German air</i> , . . .	34	Who to gain the laurel crown, <i>Old English air</i> , . . .	2
Waters of Elle, <i>French air</i> , . . .	100	Why weep ye by the tide Lady? <i>Scotch air</i> , . . .	180
Wear pun' o' tow, <i>Jacobite air</i> , . . .	50	Why sounds the Trumpet? <i>German air</i> , . . .	47
Wedding Day, The, . . .	43	• Widow Mahoney, J. Blewitt, . . .	9
Wedding of Ballyporeen, The, <i>Irish air</i> , . . .	125	Widow of Wareham, <i>Country dance</i> , . . .	32
Wedding Ring, The, . . .	64	Willie Cameron, <i>Scotch air</i> , . . .	165
Weel may the Keel row, . . .	173	Willie's Rare and Willie's Fair, <i>Scotch air</i> , . . .	88
Were na my heart licht I wad die, <i>Scotch air</i> , . . .	15	Will Watch, J. Davy, . . .	48
What wad I do gin my Hoggie wad die, <i>Scotch air</i> , . . .	28	Woo'd and Married and a', <i>Scotch air</i> , . . .	167
Wha'll be King but Charlic, <i>Jacobite air</i> , . . .	119	* Woodcockstank Brig, The, . . .	6
When first I cam to be a Man, <i>Scotch air</i> , . . .	123	Woodman spare that Tree, <i>Russell</i> , . . .	68
When I hae a sixpence under my Thumb, <i>Scotch air</i> , . . .	43	Wounded Hussar, The, <i>Irish air</i> , . . .	170
When I hang on thy bosom distracted to leave thee, <i>Michael Kelly</i> , . . .	45	Yankee Doodle, <i>American air</i> , . . .	140
• When Maggie gangs awa, <i>Strathspey</i> , <i>Turnbull</i> , . . .	16	Ye Banks and braes o' bonnie Doon, <i>Scotch air</i> , . . .	69
When she came ben she bobbit, <i>Scotch air</i> , . . .	138	Do. do. do. DUET, . . .	183
When the Rosy Morn, SOLO, DUET and TRIO, from "Rosina," . . .	138	Yes I will leave my Father's Halls, . . .	30
When wild war's deadly blast was blawn, <i>Scotch air</i> , . . .	100	Yestreen I had a pint of Wine, <i>Irish air</i> , . . .	103
Where are you going sweet Robin? . . .	151	Young May Moon, <i>Irish air</i> , . . .	180
Where is the German's Fatherland? <i>German air</i> , . . .	34	Young Philander, <i>Scotch air</i> , . . .	81
		Young Troubadour, The, <i>Henry Herz</i> , . . .	78
		Young William was a Seaman true, . . .	43
		* You're the beam of my eye, J. Harkin, . . .	31
		Youth's the season made for Joy, . . .	89

NOTES.

1. *A Friar he loved a fair Maid well*.—We noted this air from the singing of a friend, a native of Kilwinning, Ayrshire; like many others of the unpublished popular strains, it has been associated with villainous verses.

2. *Ah Perdona*.—Wolfgang Amadeus Mozart was born at Salzburg, Jan. 27, 1756. At eight years old he played a concerto on the piano-forte at Munich. The year following he made a musical tour. At this time he came to England and played before the Royal family. His fame is spread as wide as the confines of civilization. He died 4th Dec. 1792.

3. *Air from "La Dame Blanche"*.—Adrien François Boieldieu was born at Rouen in 1775. He produced many clever operas. "La Dame Blanche" was one of his latest, for which the order of the Legion of Honour was conferred upon him. He died in 1834.

4. *All my life is joy and pleasure*.—Vincenzo Bellini was born at Catania in Sicily in 1805. He died in Paris, 1835. His operas have been among the most fashionable of any modern composer.

5. *An' thou wert my ain thing*.—This air has been attributed to David Rizzio, but we think from insufficient evidence. It was printed by Thomson in 1725 as an ancient air. The editor of "Johnson's Musical Museum" says that it is found in an ancient MS. Lute Book, written at Aberdeen by Robert Gordon of Straloch in the year 1627, and named, "An' thou wert myn own thing."

6. *Arise lovely beam of the Tweed*.—John Ross, the composer of this air, was sometime organist at Aberdeen, where he composed many songs.

7. *The Auld Brig of Doon*.—John Turnbull, the composer of this and several other airs which are printed

in this work, was a native of Paisley. Early in life he commenced the study of music. He resided for some time in Ayr as a teacher and seller of music. Here he first became known as a composer. His song "Love and our ocean home" was very successful. After he left Ayr he came to Glasgow, where he conducted the Psalmody in St. George's Established Church. He was an excellent harmonist, but his melodies generally want simplicity. He died in the year 1845, aged 42.

8. *Awa', Whigs, Awa'.*—This is one of the oldest of our airs. The Jacobites selected this melody for a song entitled "The Earl of Mar's Men." The ancient air, "Oh, silly soul alee," says the editor of Johnson's Musical Museum, "is evidently the progenitor of this air." We have examined the air so named as published by Mr. Daune in the Skene MS., and we are disposed to think that it must have been another air which he refers to, because there is not enough of similarity between the air in the Skene MS. and "Awa', Whigs, awa'," to warrant us in supposing that they are the same.

9. *The Banks of Forth.*—This air, the composition of James Oswald, was first published in his Pocket Companion, 1741.

10. *The Banks of Nith.*—This air was composed by Robert Riddel of Glenriddel, for Burns' song, "The Thames flows proudly to the sea."

11. *Bannocks of Barley Meal.*—This old air was formerly called "The Killogie." It is printed twice in "Oswald's Caledonian Companion"—the first time with the title "Bannocks of Bear Meal;" next, "There was a lad and a lass in a Killogie," from the first line of the old song.

12. *The Beds of Sweet Roses.*—This is a border melody. Burns mentions that when he was a boy it was very popular in Ayrshire, and he has heard those fanatics the Buchanites sing some of their nonsensical rhymes, which they dignified with the name of hymns, to it. For an account of this sect, see Blackwood's Magazine, vol. vi. p. 663.

13. *Benny Side.*—This air, with the song beginning "My loved Celestia is so fair," which is set to it in Johnson's Musical Museum, were both furnished by Dr. Blacklock for that work about the close of 1785, and were copied for the Doctor by Allan Masterton.

14. *Black-eyed Susan.*—Richard Leveridge was born in 1670. He was a singer, and celebrated for his fine bass voice. In 1727 he published a collection of songs in two volumes, which were exceedingly popular. He died in 1758.

15. *The Blue-eyed Lassie.*—This air was composed by Robert Riddel of Glenriddel, for Burns' song, "I gae a waeifu' gate yestreen."

16. *Bohemian Waltz.*—Lanner was a native of Germany. He died in Vienna about two years ago.

17. *The Bonnie Grey-eyed Morn.*—The song in the Beggars' Opera, "Tis Woman seduces all Mankind," is sung to this air. In the "Musical Biography" it has been attributed to Jeremiah Clark, organist of St. Paul's, but it has been held that this opinion was given without sufficient evidence. The tune appears in

Playford's Wit and Mirth in 1698. Sir William's song in the Gentle Shepherd is sung to this air.

18. *Braes o' Lochiel.*—This is a Gaelic air, and is preserved in R. A. Smith's Scottish Minstrel.

19. *Braw Braw Lads.*—This tune was greatly admired by Haydn, who harmonised it for Mr. Wm. Whyte's Collection of Scottish Songs. On the MS. of the music Haydn expressed his opinion of the melody in the best English he was master of, in the following short but emphatic sentence—"This one Dr. Haydn favourite song."

20. *Bruachan Loch Neish.*—Captain Frazer, who has this air in his very excellent collection, says, "The words and music of the 'Banks of Lochness' are the composition of a very obscure individual, whom the editor remembers;" and this is all. In the same way hundreds of beautiful airs and songs have been dropped upon the stream of time, and because they were in many cases the composition of "very obscure individuals," their names were not deemed worthy of being chronicled. Shakspeare and Burns were at one time very obscure individuals, and had their works been left to be gathered by such men as Captain Frazer, their name would have been allowed to slip out of the chronicle; that the fame of the collector might not be dimmed by their lustre.

21. *By the gaily circling Glass.*—Dr. Arne was born in London, 1710. He was educated at Eton, and bred to the law, which he seemed to have no taste for. At eighteen he composed music for Addison's Rosamond. His *Comus* was produced in 1738; *Artaxerxes* in 1762; and *Love in a Village* in 1763. He received the degree of Doctor in Music from the College of Oxford in 1769. He received seven gold medals from the Catch Club for his glees and catches. He died in 1778.

22. *The Captain's Lady.*—This air in Oswald's "Pocket Companion" is named "Mount your Baggage;" in Walsh's "Country Dance Book," published more than a hundred years ago, it is called "The Cadie Laddie;" in the third volume of Gow's "Complete Repository" it is altered into a strathspey, and named "Dalry House." Burns' song "Mount and go" is sung to this air.

23. *Cold and Raw.*—This air was called "Catch that Catch can" in a collection published by John Hilton, 1652, where it appears in the shape of a Catch. The same tune is introduced in Purcell's "Orpheus Britannicus," in the form of a bass to an Ode in honour of Queen Mary, the consort of William III.

24. *Come under my Plaidie.*—The proper name of this air is "Johnny Macgill," after the composer, who was a musician in Girvan, Ayrshire.

25. *Coming thro' the Rye.*—This air was altered in the first measure from an old set of the same tune by Mr. John Watlen, musician and music-seller, and he published it with new words. The original air was taken from the third and fourth strains of a tune called the Miller's Daughter. The song became popular.

26. *Could I each fault remember.*—Charles Dibdin was born at Southampton in 1745, and educated at

Winchester for the clerical profession. He was the author of an immense number of songs, to which he composed music. These songs have had the greatest popularity. He died in 1814.

27. *Dainty Davie*.—This tune is inserted in Playford's Dancing master, first published in 1657.

28. *Der Freyschutz Walte*.—Carl Maria von Weber was born at Holstein in 1776. He received a liberal education. His operas have erected for him a fame that must endure while music is held in estimation. He died in London in 1826.

29. *The Deuks dang over my Daddie*.—Burns' song, "The bairns got out wi' an unco shout," is sung to this air. This tune was probably introduced into England about the union of the crowns in 1603. It was published in Playford's Dancing-master in 1657, under the title of "The Buff Coat."

30. *Down the Burn Davie*.—Burns says speaking of this air "I have been informed that the tune 'Down the Burn Davie' was the composition of David Maigh, keeper of the blood slough hounds belonging to the Laird of Riddell, in Tweeddale." This must be a mistake, as the tune, note for note, appears in the Orpheus Caledonius. The 2d set was composed by James Hook, father of the late Theodore Hook.

31. *The Dusty Miller*.—In Mr. Blaikie's MSS., 1637 and 1693, this tune is called Binny's Jig.

32. *Earl Douglas' Lament*.—This air is supposed to be the progenitor of "When I ha'e a saxpence undermy thumb;" "Robbie donna Goradh," &c., and is very old.

33. *The Echo Catch* was composed by Sir John Herschel, whose name and memory are illustrious from his astronomical discoveries.

34. *The Flowers of the Forest*.—This fine air is found in the Skene MS. The old set of the air in this celebrated MS. is exceedingly pathetic and beautiful, and we do not think that the modern set is by any means an improvement upon the more venerable copy.

35. *Forgive me if I do not trust those eyes of heavenly blue*.—Dr Joseph Haydn was born at Rohrau, near Vienna, on 31st March, 1732. He visited England in the years 1791 and 1795. His Oratorio of the "Creation" was brought out in 1798. His "Seasons" in 1800. It is impossible for us here to enumerate all his works. He died at Vienna, May 29, 1809.

36. *Gallop from the Corsair*.—Bochsa visited Britain some years since, and made a tour through the provinces as a harpist, on which instrument he was a dexterous performer.

37. *The Gardener wi' his pailde*.—Burns' song, "When rosy May comes in wi' flowers," is sung to this air. The old name is the Gardener's March.

39. *Gladsmuir*.—Wm. McGibbon was well known and celebrated in his time for his great execution on the violin. He was many years leader of the orchestra of the Gentlemen's Concerts at Edinburgh. He died at Edinburgh, October 3d, 1756.

40. *The Gray Cock*.—This air is evidently old though it does not seem to have been published in any collection prior to 1772. The song sung to this air was printed in the collections of Herd and Hersfield.

41. *The Haughs o' Cromdale*.—The old name of this tune appears to have been "Wat ye how the play began?" as it appears with this title in Oswald's Caledonian Pocket Companion.

42. *The Hen's March*.—The subject of this air appears in the Comic Pantomime called "Fortunatus," which was composed by James Oswald. The music of "Fortunatus" was meant for an opera, but being unfinished at the time of Oswald's death, was made to do service as a Pantomime.

43. *Hey tuttie taitie*.—The editor of Johnson's Musical Museum says that the more ancient name of this air was "Hey now the day daws," from the first line of a song which had been popular in Scotland many centuries ago. Burns says that he had met with a tradition universally over Scotland, and particularly about Stirling, that this air was Robert the Bruce's March at the battle of Bannockburn, which was fought in 1314. Ritson disputes this traditional account, and quotes Froissart, to prove that the Scots had no martial music at that period, because the old historian states "that they would make such a noise blowing upon a little born, of which instrument it seems every man bore one, as if all the devils in hell had been amongst them." The editor mentioned above, says that from the figures on numerous ancient sculptures, there is reason to believe that the Scots had as great a variety of musical instruments as any nation whatever, long before the Battle of Bannockburn, and he refers further to the venerable Bede and others to prove that Scotland not only rivalled but surpassed Ireland in the musical art. There can be no doubt but that this air is of very great antiquity; but the above references only prove that the Scots were a musical people before the time of Bruce, but do not establish the truth of the tradition.

44. *How long and dreary is the night*.—This air was picked up by Burns while on his tour through the North Highlands, and sent for insertion to Johnson's Musical Museum, where it may be found, with the first set of verses which he wrote to it. He afterwards extended the song, and had it set to the air of "Cauld kail in Aberdeen."

45. *I lo'e na a laddie but ane*.—Burns said that this air was composed by Mr. Clunie, who was minister of Borthwick, Midlothian. He died at Greenend, 1819, in the 62d year of his age, and 29th of his ministry. This air bears a striking similarity to the Irish air "My lodging is on the cold ground." We think it is only an altered set of the Irish air.

46. *Irish Jig*.—We wrote this air from the singing of Mr. Robert Cooper, and have never seen it in any collection.

47. *Jamie Gay*.—This melody was composed by Mr. Berg. The song sung to this air, which begins "As Jamie Gay gang'd blythe his way," is an English imitation of Scotch lyrical poetry. George Berg gained the first prize medal given by the Catch Club in 1763, and two others in the following years.

48. *Johanne Armstrong*.—The air of this ballad, commemorating an event that happened in 1529, is in

Oswald's "Pocket Companion."—It is evidently the original of "Toddlin Hame." &c.

49. *Jolly Beggar*.—This air has been usually attributed to James V., King of Scotland; this, Mr. Danney, editor of the Skene MS., thinks there is no good ground for.

51. *Laird of Cockpen*.—"When she came ben sbe bobbet." This air is in Oswald's "Pocket Companion;" also in Mr. Crockat's MS. Book of Tunes, 1799.

53. *La Poste Quadrilles*.—Canille Schubert is a living German composer, whose Quadrille and Waltz music has gained considerable popularity.

54. *The Lass of Livingstone*.—Allan Ramsay, who was born in 1684, calls this an ancient tune. Copies of it exist in MS. and otherwise from nearly as remote a period.

55. *Death of Kosciuszko*.—This air is so similar in some of its movements to the popular song "Let the toast be dear woman" that we cannot overlook the curious fact—although we dare not say that the composer of the English air has plagiarised from the German melody. The note appended to the song must therefore be taken "cum grano."

57. *Lillebulero and Bullen-a-lah* were the passwords of the Irish Roman Catholics in the struggles of 1641. This air has gained considerable notoriety from the circumstance that "My Uncle Toby" appeases his conscience by the frequent whistling of it, in the wordy contests which occur between him and my father—vide "Tri-tram Shandy."

58. *Lochaber no more*.—This tune was formerly named "King James' March to Ireland." We have an old collection of music, published by J. Wright, London, in the early part of the 18th century, where this tune is called "The Irish Lamentation," and we have seen an old copy of it where it is titled "The Batt'e of Aughrim."

59. *Lord Beechan*.—This old ballad air we noted from the singing of an old man upwards of 75 years of age, who resided in the Rottenrow of Glasgow. Its simplicity speaks for its antiquity.

60. *Lord Gregory*.—This is a very ancient Gallogwegian melody.

61. *Lord Ronald*.—Burns says "This air, a very favourite one in Ayrshire, is evidently the original of Lochaber. In this manner many of our finest more modern airs have had their origin. Some early minstrel or musical shepherd composed the simple original air, which being picked up by the more learned musician took the improved form it bears."—*Reliques*. These remarks are strictly correct.

62. *The Love Links*.—This tune is from an old volume of the "Lady's Magazine."

63. *The Lullaby*.—Stephen Storace was born in England in 1763. When young he studied in Naples. In 1787 he returned to England with his sister, who was celebrated as a singer. He was engaged as composer to the Drury-lane Theatre, for which he composed his operas *The Haunted Tower*; *Pirates*; *Lodoiska*; *No song no Supper*, &c. He died in 1796 while his opera of *Mahmoud* was in rehearsal.

65. *The Maid's Complaint*.—James Oswald was originally a dancing-master in Dunfermline, and afterwards settled in Edinburgh, where he taught music and dancing. This was from 1724 to 1740. He went to London, and was appointed chamber-composer to the King, where he died. He was the composer of many excellent airs, and collected and published several volumes of Scottish melodies.

66. *March from "La Donna del Lago"*.—Gioacchino Rossini was born at Pisaro in 1792. His first opera "Tancredi," was produced in 1813—"Semiramide" in 1823. He came to Britain in 1824. His last work, the *Stabat Mater*, was produced two years ago in Paris.

67. *The Market Girl*.—We have never met with this air in any collection of music, manuscript or otherwise. The set we have inserted was taken down from the singing of an Irish pedlar. The song is licentious in the extreme, but we thought the air worthy of preservation.

68. *Marquis of Boumont's Reel*.—Wm. Marshall of Keithmore, who, in Burns' time, was butler to the Duke of Gordon, is known over Scotland as being the composer of some of our most popular reels and strathspeys, amongst others, "Wishaw's Favourite," "Madam Frederick," "Of a' the airts the win' can blaw," &c.

69. *Mary's Dream*.—The first part of the old melody was composed by Mr. John Lowe, a native of Kenmore, in Galloway. The modern set, which is the one we have printed, is supposed to have been composed by Mr. Schetky, the celebrated violin-player, who resided some time in Edinburgh.

70. *The Mill, Mill, O*.—This air is ancient; it appears in Mr. Crockat's MS., 1709.

71. *Sally in our Alley*.—Henry Carey, the composer of this air, was a supposed illegitimate son of the Marquis of Halifax. He produced two farces in 1715. The second edition of his "Musical Century, in one hundred English ballads," is dated 1740. He was both poet and musician. His "Sally in our Alley" obtained him Addison's praise for the words, and Geminiani's for the music. He was a blameless unfortunate genius, and in a fit of despair destroyed himself in 1743.

72. *Sally Roy*.—The late Mr. Inledon got great applause for singing this song in his entertainment, which he gave in different parts of the country, called "the Wandering Minstrel." The words are a sorry imitation of the simple ballad. Wm. Shield, the composer, was born in the county of Durham about 1749. He was apprenticed to a boat-builder, but the violin was more in accordance with his taste than ship carpentry. His fame stands high as the composer of many excellent and popular airs. He died in 1829.

73. *Thou bonnie wood of Craigielea*.—R. A. Smith was a native of England, but removed early in life to Paisley. He was a good musician, and a good man. His fame principally rests on the airs he composed for the songs of Tannabill. In 1823 he removed from Paisley to Edinburgh, where he died in 1829.

HAMILTON'S UNIVERSAL TUNE-BOOK.

SUL MARGINE D'UN RIO.

Andante,

Paesitello.



THE RUNAWAY BRIDE.

Lively.



IRISH JIG.



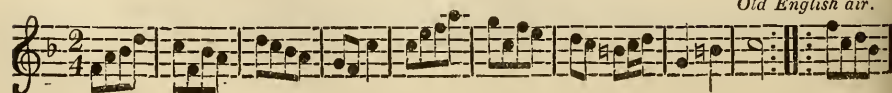
THE GABERLUNZIE'S MARCH.

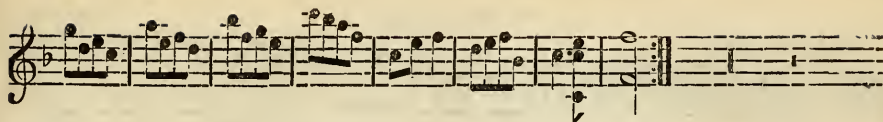
*Slow.**Dounieso.*

DOWN THE BURN DAVIE.

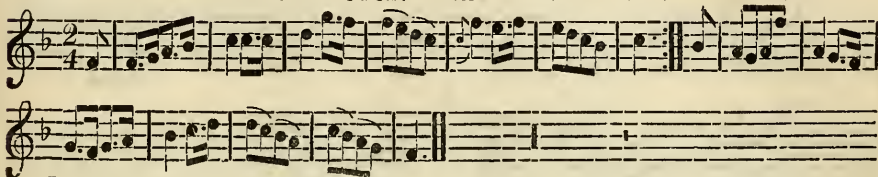
*Slow.**Scottish air.—First set.*

WHO TO GAIN THE LAUREL CROWN.

Old English air.

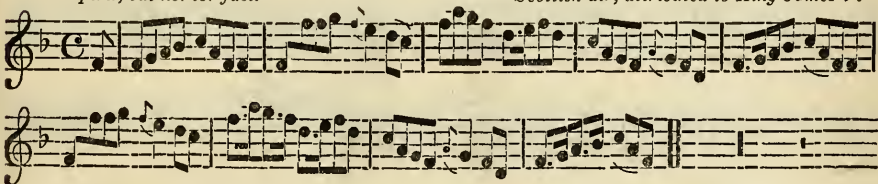
*Slow.*

THE GRAY COCK.—O SAW YE MY FATHER.

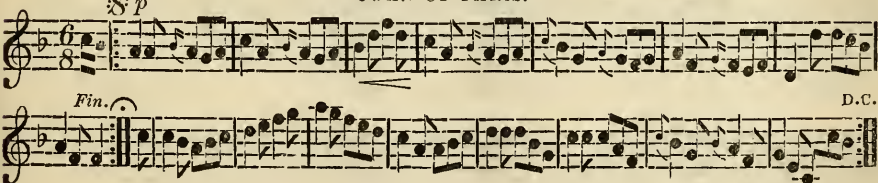
Scottish air.

Burns' song beginning "Where are the joys I have met in the morning," is sung to the above air.

THE JOLLY BEGGAR.

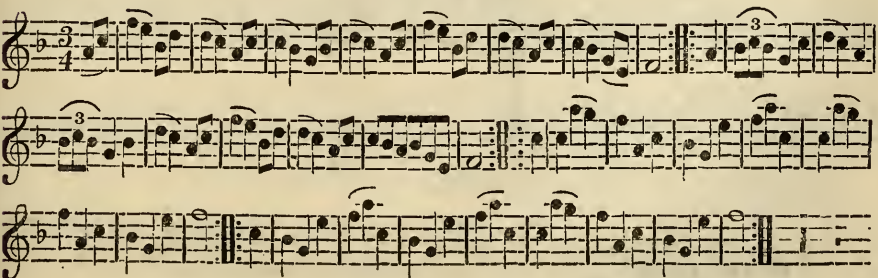
*With spirit, but not too fast.**Scottish air, attributed to King James V.*

JOHN OF PARIS.

S: p*Fin.**D.C.*

The popular song of "The Ladies Club" is sung to the above air.

HANOVERIAN WALTZ.

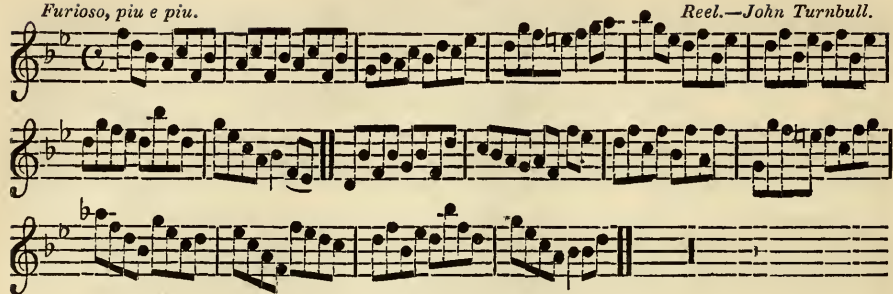


THE DEIL'S ELBOW.

Copyright.

Furioso, piu e piu.

Reel.—John Turnbull.



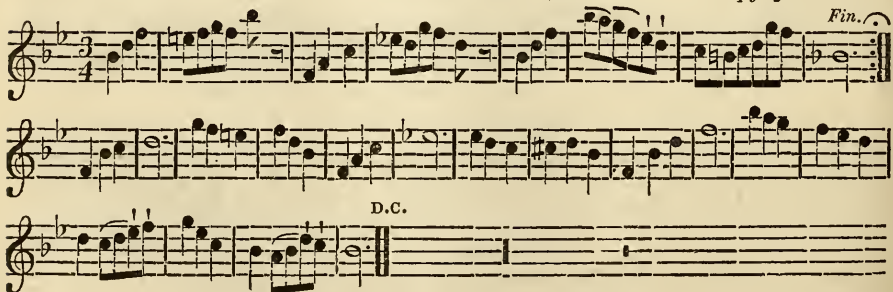
HE STOLE MY TENDER HEART AWAY.

Not too slow.

THE GNOME WALTZ.

Copyright.—T. H.

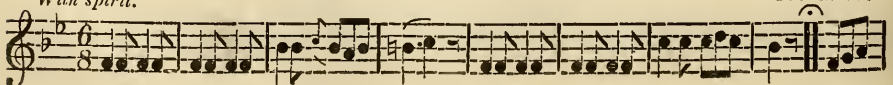
Fin.



D.C.

C'EST L'AMOUR.—O! 'TIS LOVE.

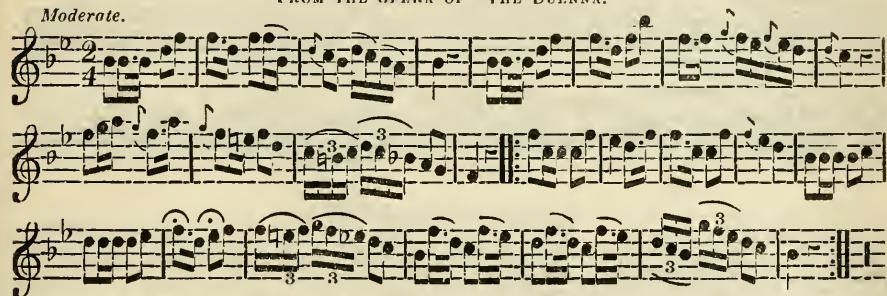
French air.

With spirit.

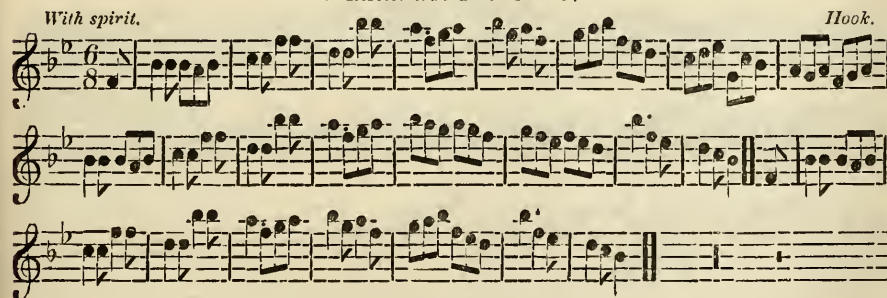


COULD I EACH FAULT REMEMBER.

FROM THE OPERA OF "THE DUENNA."

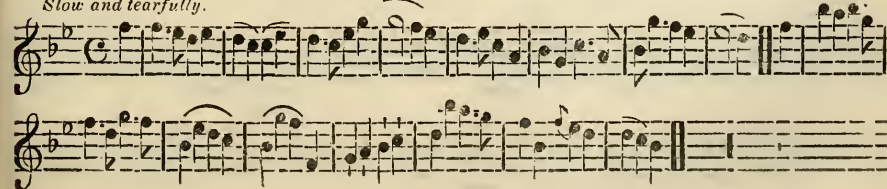
Moderate.

O RARE LONDON TOWN.

*With spirit.**Hook.*

THE POOR HEART-BROKEN WEAVER.

Copyright — J. M.

Slow and tearfully.

THE MORNING STAR.

Waltz.

MADAME VANDERCOURT.

*Not too quick.**Dibdin.*

THE WOODCOCKSTANK BRIG.

*With spirit.**Copyright.*



THE MARQUIS OF BOWMONT'S REEL.

Marshall.

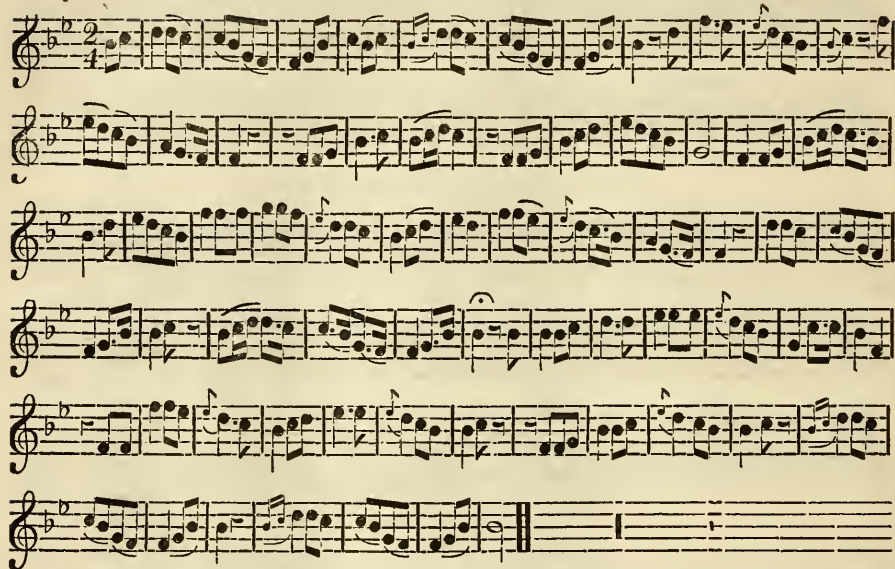
LILLIBULERO.

*With spirit.**This set of the air is from "Durfey's Pills to Furge Melancholy."*

LOVE! GOOD NIGHT!

*English air.**Slow and with feeling.*

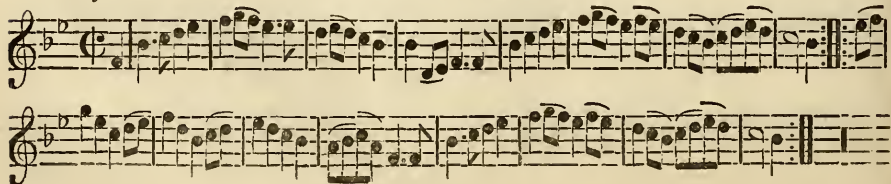
THE MAID OF SELMA.

*Very slow.**From "Johnson's Musical Museum."*

MARCH FROM "LA DONNA DEL LAGO."

*Briskly.**Rossini.*

THE GARDENER WI' HIS PAIDLE.

*Not too fast.**"THE GARDENER'S MARCH."**Scottish air.*

SONG OF A FINLANDISH PEASANT GIRL.

*Andante.**From "Acerbi's Travels through Sweden, Finland, &c., in 1798 and 1799.**Not too quick.*

AWA, WHIGS, AWA :

Jacobite air.

THE WIDOW MAHONEY.

Irish air.

ST. PIERRE HORNPIPE.



Slow.

HOW LONG AND DREARIE IS THE NIGHT.

Gaelic a r.*Moderate.*

THE CRIMSON MORN BIDS HENCE THE NIGHT.

From "The Duenna."*Moderate.*

THE FANKS OF FORTH.

James Oswald.

The song beginning "Ye sylvan powers that rule the plain," is sung to this air.

O 'TIS PLEASANT TO FLOAT ON THE SEA.

FROM THE OPERA OF "OVERON."

*Weber.**Slow and softly.*



MAY WE NE'ER WANT A FRIEND NOR A BOTTLE TO GIVE HIM.

John Davy.



Sung by Mr. Incledon in "Family Quarrels," words by Thomas Dibdin.

FORGIVE ME.

Slow.

Haydn.



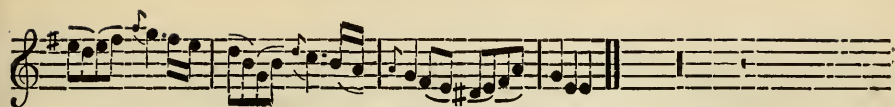
ATHOL CUMMERS,

Strathspey.—Scottish.

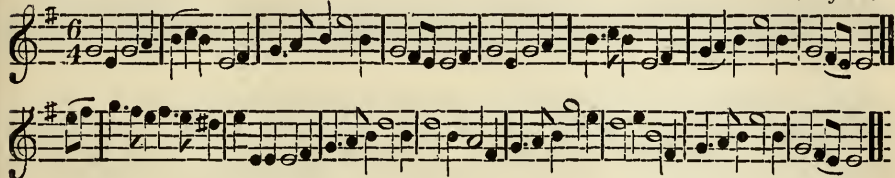
JACKY TAR.*

Hornpipe.

* The old name of this melody is the "Cuckoo's Nest." Sir Robert Ayton's song, as altered by Burns, "I do confess that thou art fair," is set to this tune in Johnson's Musical Museum.



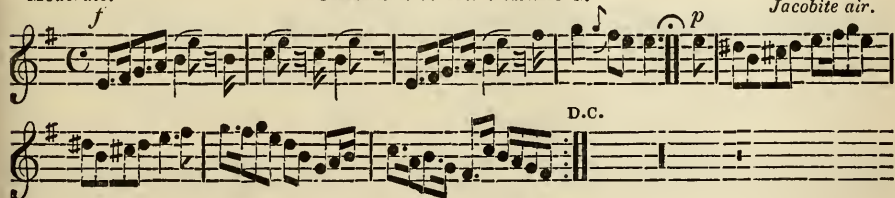
SINGLE BLESSEDNESS.

*Not too slow.**Very old.*

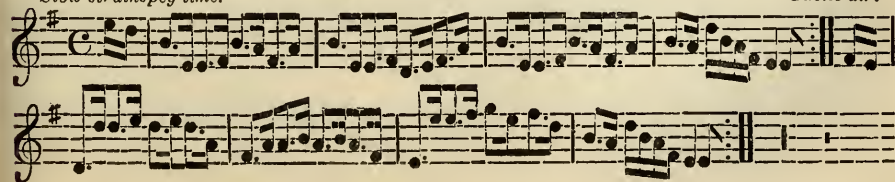
BENNY SIDE,

*Slow.**Old Scottish melody.**Moderate.*

CHARLIE IS MY DARLING.

Jacobite air.*Slow strathspey time.*

THE HAUGHS O' CROMDALE.

Gaelic air.

LADY BAIRD'S DELIGHT.

Reel.—Scottish.

HODGART'S DELIGHT.—"O LEEZE ME ON MY BONNIE LASS"

*Moderate.**Scottish air.*

MACKENZIE'S RANT.

Strathspey.—Scottish.

LEEWAERDEN WALTZER.

J. W., Oelfingen.

JACK AT GREENWICH.

Briskly.

FROM THE ENTERTAINMENT CALLED "THE CAKE-HOUSE."

Dibdin.

LE PONT NEUF.

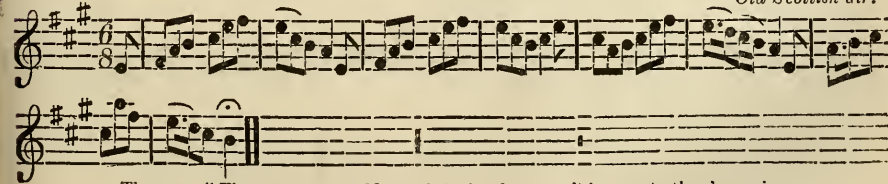
In the style of a waltz.

THE CHAPTER OF FASHIONS.

*With spirit.**Old air.*

Thomas Dibdin's song with the above title is sung to this air.

WERE NA MY HEART LICHT I WAD DIE.

*Slow.**Old Scottish air.*

The song, "There was ance a May and she lo'ed na men," is sung to the above air.

WHEN MAGGIE GANGS AWA.

Copyright,
Strathspey—John Turnbull.



LAWERS HOUSE.

Scottish air.

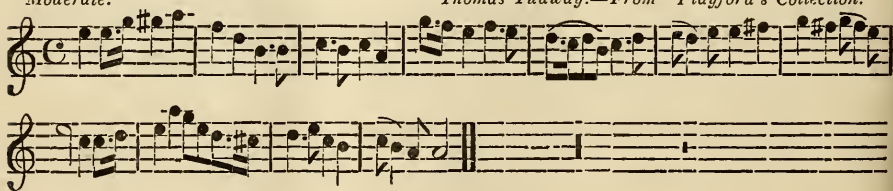
Moderate.



SEE WHAT A CONQUEST LOVE HAS MADE.

Thomas Tudway.—From "Playford's Collection."

Moderate.



STU MO RUN.

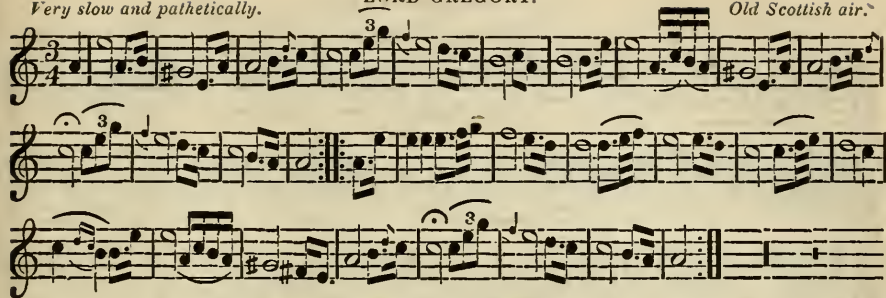
Gaelic air.

Slow with pathos.



Very slow and pathetically.

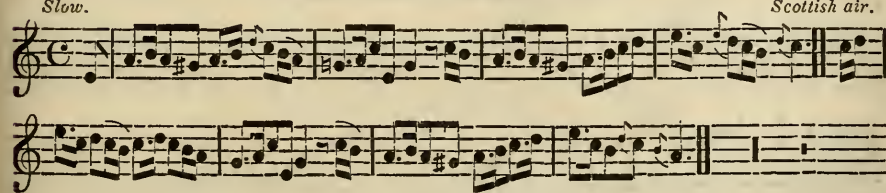
LORD GREGORY.

Old Scottish air.*Slow and with feeling.*

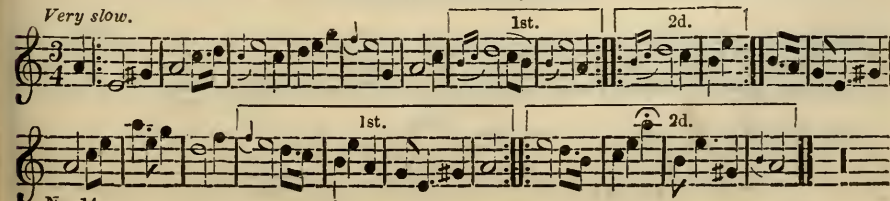
DEPARTED FRIENDS.

Copyright.—J. M.*Slow.*

O MARY YE'SE BE CLAD IN SILK.

Scottish air.

THE BRAES OF LOCHEIL.

Very slow.

GIPSY QUADRILLES.

No. 1.—LA PANTALON.

Copyright.

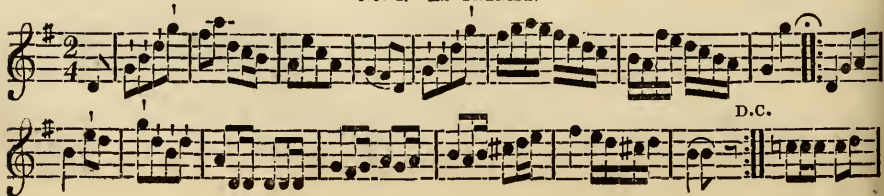
No. 2.—L'ETÉ.



No. 3.—LA POULE.

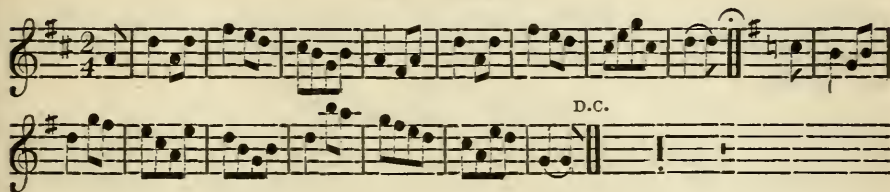


No. 4.—LA TRENISE.





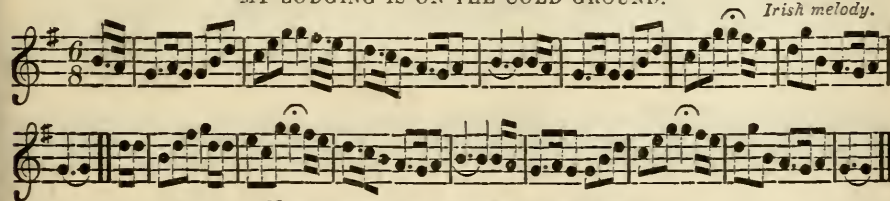
No. 5.—LA FINALE.



MAZOURKA.

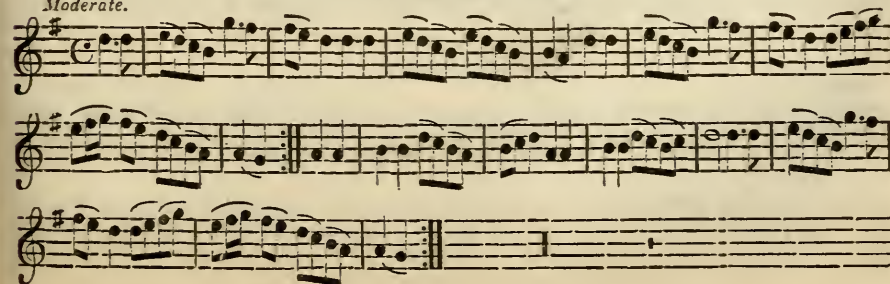


MY LODGING IS ON THE COLD GROUND.

Irish melody.

Moore's song, "The Sunflower," is set to this air.

CHANSON ELEGIAQUE.

Moderate.

RONDEAU.

With spirit.

QUADRILLE.



THE DUSTY MILLER.

*Lively.**Scottish air.*

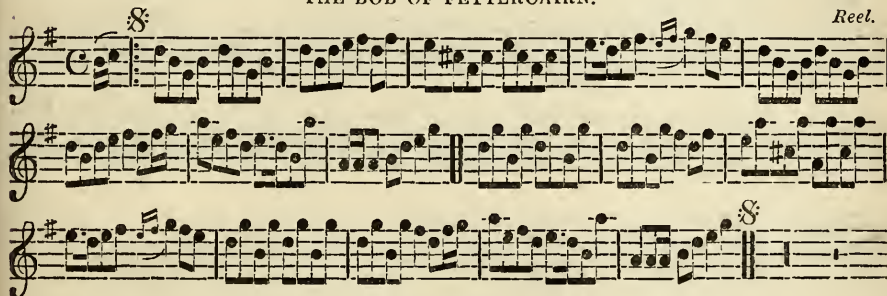
The above air is at least as old as since 1709.

DUNCAN'S ELECTION.

Composed on the election of G. Duncan, Esq., M.P., as Grand Master of a lodge of Masons in Dundee.

*Moderate.**Copyright.—John M' Glashan.*

THE BOB OF FETTERCAIRN.

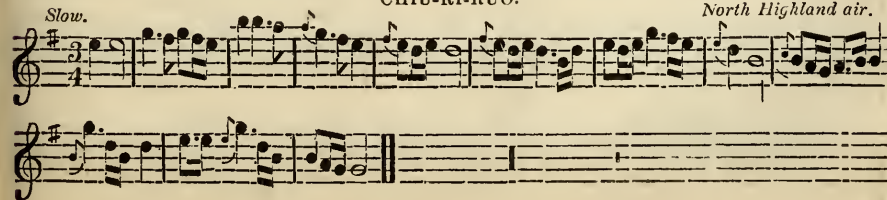
Reel.

THE OYSTER GIRL.

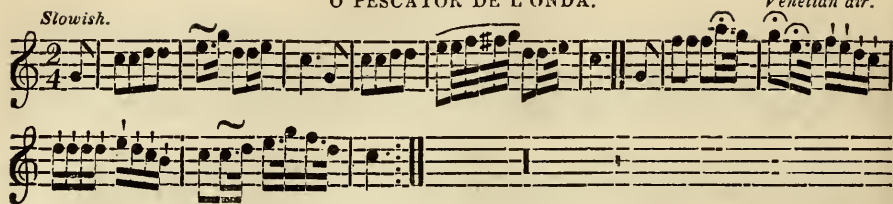
Lively dancing time.

The comic song, "Going out a shooting," is sung to the above air.

CHIU-RI-RUO.

North Highland air.

O PESCATOR DE L'ONDA.

*Venetian air.**Slowish.*

THE LASS OF LIVINGSTON.

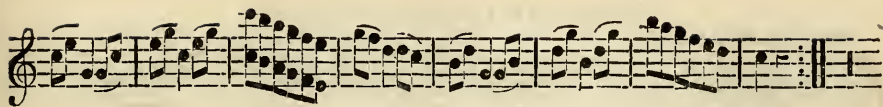
Slow.

MINUET.

Corelli.

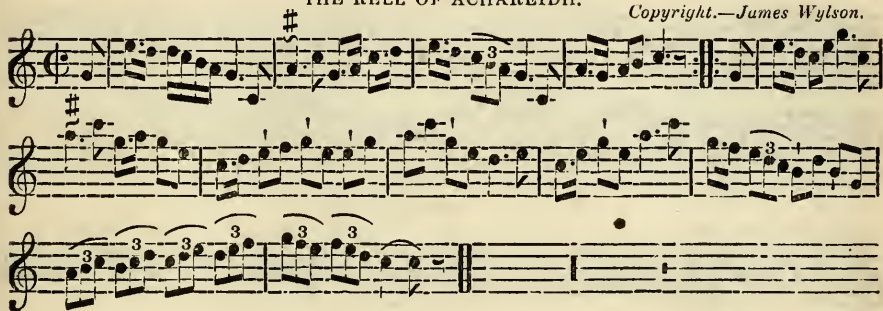
LE PRINTEMPS.

Waltz.



THE REEL OF ACHAREIDH.

Copyright.—James Wyllson.



THE NEW RIGGED SHIP.

Country dance.

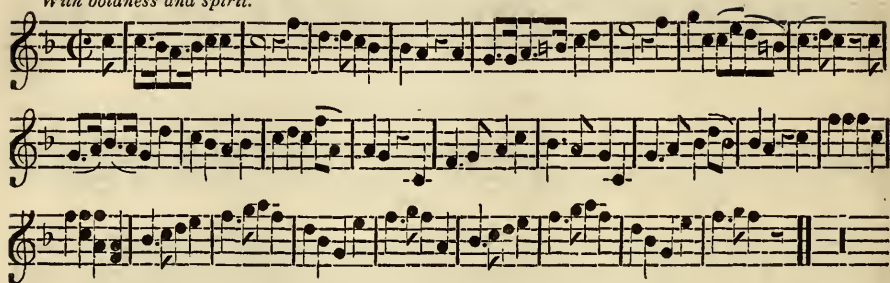


LE GOBELIN VALSE.

Copyright.—J. Warden.



WHILST HAPPY IN MY NATIVE LAND.

With boldness and spirit.*With force and spirit.*

CA— CA— GESCHMAUSET.

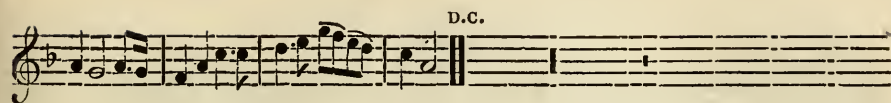
German Burschen melody.*Moderate.*

JAMIE GAY.

Mr. Berg.*Lively, but not too fast.*

THE CAPTAIN'S LADY.

Scottish air.



LADY CHARLOTTE BRUCE'S FAVOURITE.



CLYDE-SIDE LASSES.



THE RAMBLER; OR JOCK TAMSON'S HORNPIPE.

Copyright.—J. M.



MY TRUE LOVE FAR AWAY.

FROM "THE SON-IN-LAW."

*Moderate.**Dr. Arnold.*

THE BONNIE GREY EYED MORN.

*Moderate.**Very old.*

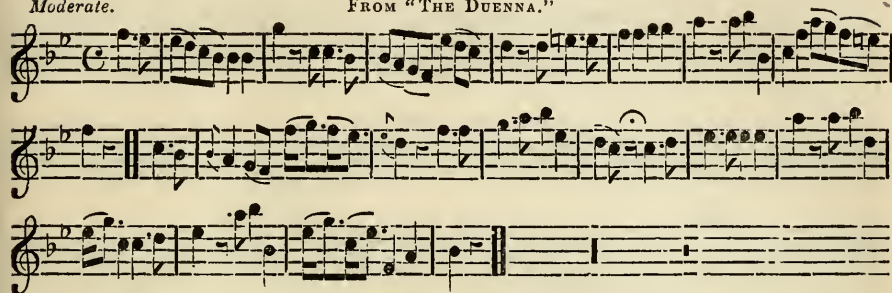
THE EMERALD ISLE.

*Briskly.**Irish air.*

I COULD NEVER LUSTRE SEE IN EYES THAT WOULD NOT LOOK ON ME.

Moderate.

FROM "THE DUENNA."

*Repeat 8va.*

LE RAMONNEUR.

*French melody.**Lively dancing time.*

RONDO.

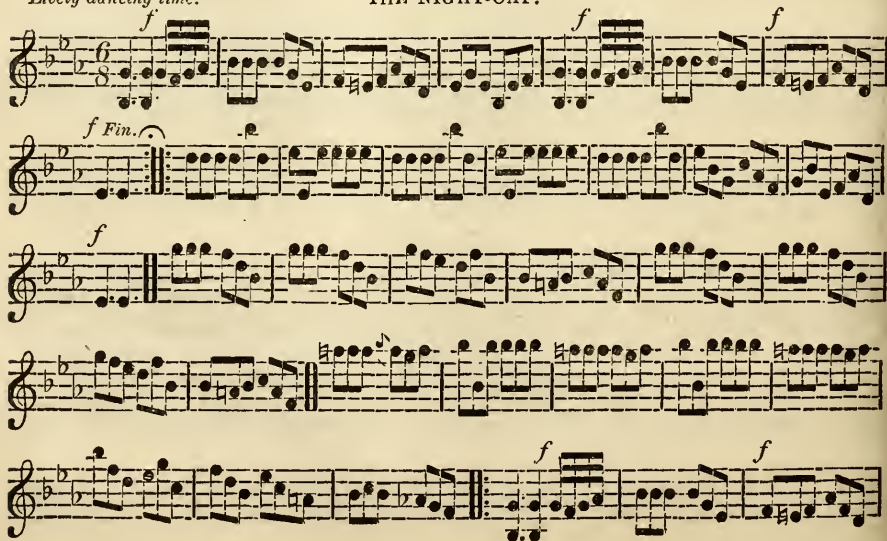
Suggested by J. P. Knight's air, "Beautiful Venice."

*Doinieso.**Andante con espressione.*

WHAT WILL I DO GIN MY HOGGIE WAD DIE.

*Slow.**Old Scottish melody.**Lively dancing time.*

THE NIGHT-CAP.





FAREWELL TO MINNA.

Slow, with expression.

PLANXTY DRURY.

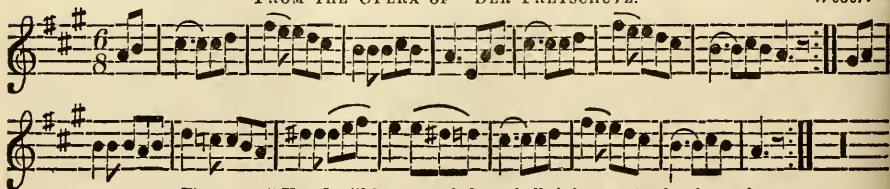
*Moderate.**Irish air.*

BURNS' FESTIVAL MARCH, 6TH AUGUST, 1844.

Copyright.—John Turnbull.

THE HERMIT'S SONG.

FROM THE OPERA OF "DER FREISCHUTZ."

Weber.

The song, "Yes, I will leave my father's halls," is sung to the above air.

MISS SKEEN'S STRATHSPEY.

Copyright.—P. Virtue.

MRS. CHRISTIE'S RANT.



YOU'RE THE BEAM OF MY EYE.

*Jig.**Copyright.—J. Harkin.*

FAVOURITE FRENCH AIR.

With spirit.

AN THOU WERT MY AIN THING.

*Slow with expression.**Old Scottish air.*

POLONAISE.

J. Kuffner.

THE WIDOW OF WAREHAM.

Country dance.

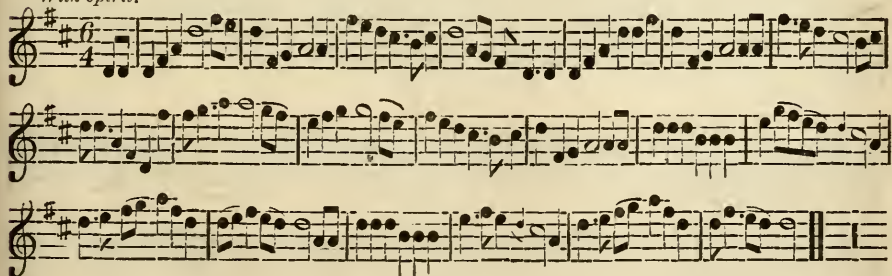
The above tune is taken from the Universal Magazine, for August, 1760.

Moderate.

MY HEART'S IN THE HIGHLANDS.

Gaelic air.

ANACREON IN HEAVEN.

With spirit.

THE SHIPWRECKED BOY.

*Slow.**J. Moulds.*

THE SCOTS RECLUSE.

*Slow.**James Oswald.*

The song by John Lapraik, "When I upon thy bosom lean," is sung to the above air.

WAS IST DES DEUTSCHEN VATERLAND?—WHERE IS THE GERMAN'S FATHERLAND?

*With energy and feeling.**Burschen melody.*

WALTZ.

Fin. M. P. King.

MONEY IN BOTH POCKETS.

Country dance

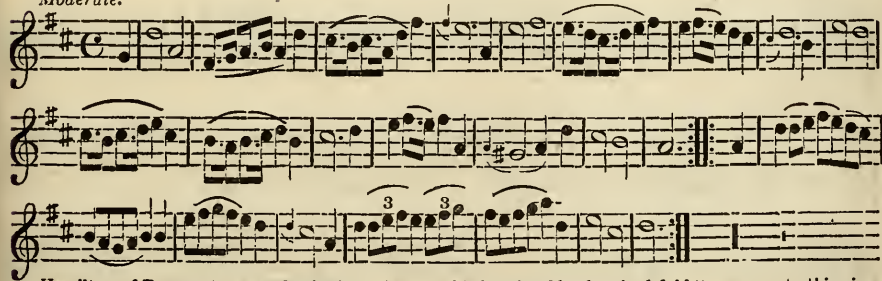
MUIR MACKENZIE'S FAVOURITE.

*Mr. Sharpe, of Hoddam.**Slow.*

FETE DU VILLAGE.—THE VILLAGE FESTIVAL.

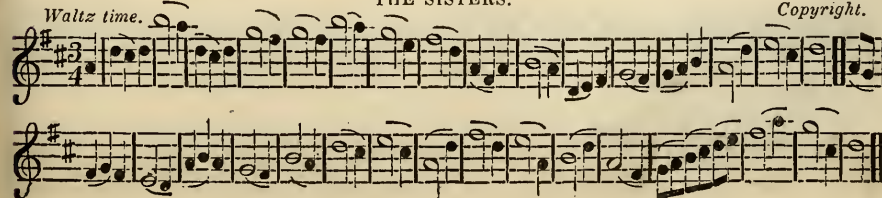
Lively.

GLADSMUIR.

*William M'Gibbon.**Moderate.*

Hamilton of Bangour's verses beginning "As over Gladsmuir's blood-stain'd field," are sung to this air.,

THE SISTERS.

*Copyright.**Waltz time.*

TO—HO—MAN—HO—TO.

Medley Country Dance.

*With spirit.*

HARK! THE BONNIE HIGH CHURCH BELLS.

Dr. Aldrich.

DUKE OF GLOUCESTER'S NEW MARCH.

*Lively.*

GIE ME A LASS WI' A LUMP O' LAND.

Scottish air.

I'M AS SMART A LAD AS YOU'D WISH TO SEE.

Briskly.

FROM "THE MOUTH OF THE NILE."

Attwood.

TOLL, TOLL THE KNELL.

Very slow.

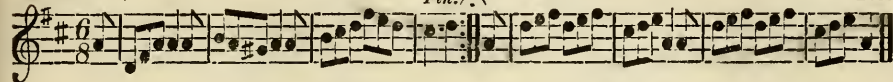
FROM THE OPERA OF "MAHMOUD."

Stephen Storace.

THE FAIR MAID WITH HER MILKING PAIL.

Old English air.

D.C.

*Moderate,**Fin.*

PADDY NOW WONT YOU BE EASY.

*Irish air.**Jig time.*

MACGREGOR'S GATHERING.—MARCH IN ROB ROY.

Moderate.

OUR FRIENDS IN CASTLEWEEROCK.

*Copyright.—J. M.**With spirit.*

CHINESE MARCH.

Copyright.—James Bickers.



PEEP-BO! AULD TOW-WIG.

Copyright.—John Turnbull.

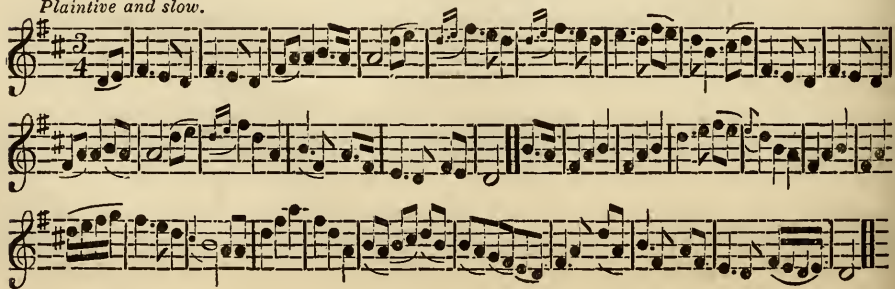
Air à la Comique.

D.C.

THE HARVEST HOME.

Hornpipe.

THE VAIN PURSUIT.

Plaintive and slow.

CAPTAIN MEGAN.

*Jig time.**Irish air.*

NOBODY COMING TO MARRY ME.

Moderate.

THE HARDY SAILOR.

*With spirit. 8:**Dr. Arnold.*

D.C.

THE NYMPH.

Lively dancing time.

MISS SHARPE'S FANCY.

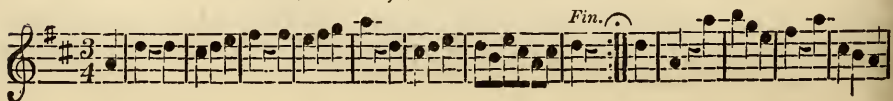
*With spirit.**Mr. Sharpe of Hoddam.*

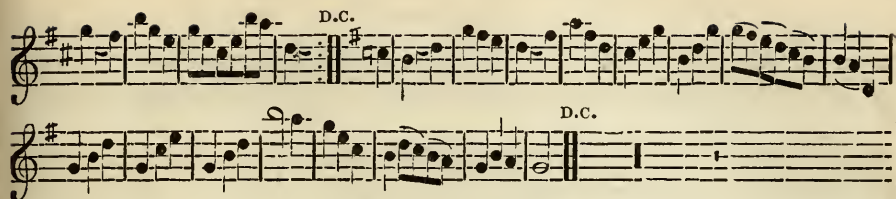
THE PRIEST IN HIS BOOTS.*

*Jig time.**Irish air.*

* Known as "Paddy's Trip from Dublin," "Murphy Delaney," "Larry O'Lashem," and "Paddy's Dream."

LA TRICOTEUSE, OR THE KNITTER'S WALTZ.

Fin.



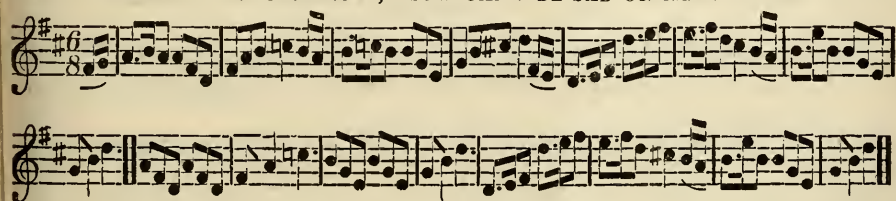
MY AIN FIRESIDE.

*Not too fast.**Scottish air.*

LULLABY.—OR “PEACEFUL SLUMBERING ON THE OCEAN.”

*Slow with feeling.**Storage.*

THE WEDDING DAY.—OLD NAME, “HOW CAN I BE SAD ON MY WEDDING DAY.”



YOUNG WILLIAM WAS A SEAMAN TRUE.

Moderate.

GIN A BODY MEET A BODY COMIN' THRO' THE RYE.

*Moderate.**Scottish air.*

THE BLUE-EYED LASSIE.

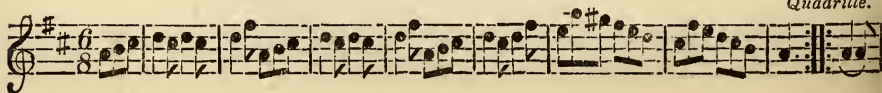


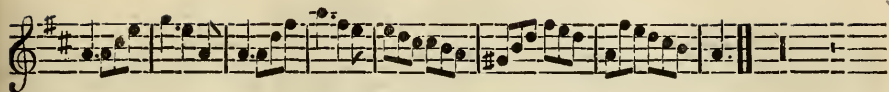
The above melody was the composition of Robert Riddel of Glen-Riddel. Burns' song, "I gaed a waefu' gate yestreen," is sung to this air.

THE LONDON MARCH.



LA CHOCAILLON.

Quadrille.



OH NO, MY LOVE, NO.

Moderate.

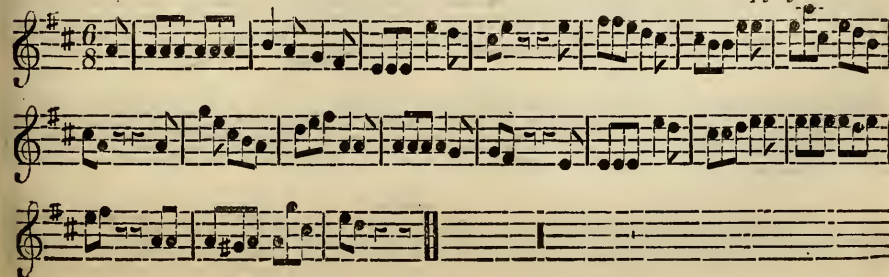
"WHEN I HANG ON THY BOSOM DISTRACTED TO LEAVE THEE."

Michael Kelly.

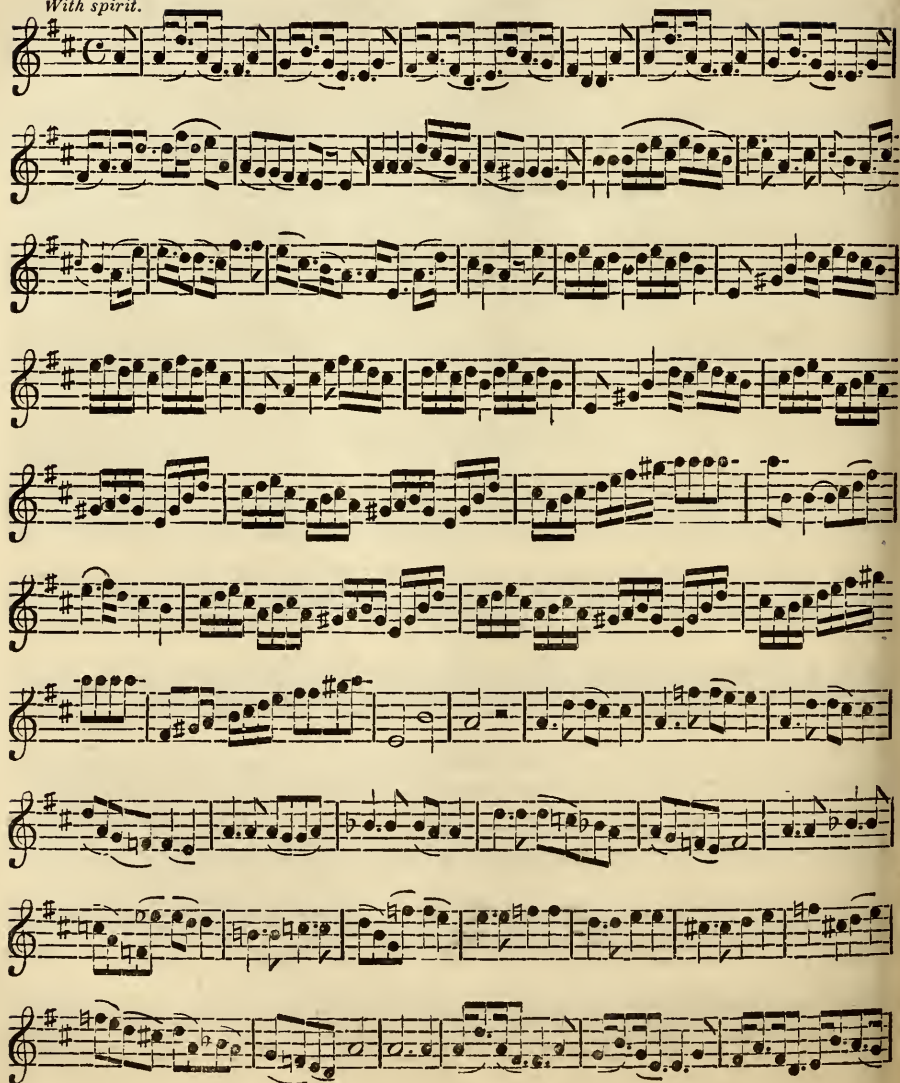
THE GOLDEN FARMER.

Hornpipe.

THE THREE GHOSTS.

Moderate."THERE SAT THREE GHOSTS BY THE KIRKYARD SIDE." *Copyright.—J.M.*

THE CONSTANT SHEPHERDESS.

With spirit.



WAS BLASEN DIE TROMPETEN?—WHY SOUNDS THE TRUMPET?

*March time.**German melody.*

THE RANDY WIVES OF GREENLAW.

Copyright.—J. King.

*Reel.**Reel.*

WILL WATCH.

*Moderate.**J. Davy.*

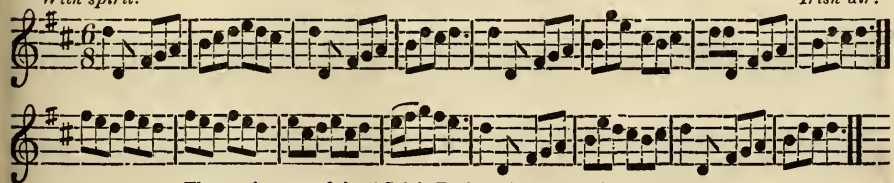
LORD EGLINTON'S AULD MAN.

With spirit.

GRAND MARCH FROM THE OPERA OF "NORMA."

*With spirit.**Bellini.*

HUNTING THE HARE.

*With spirit.**Irish air.*

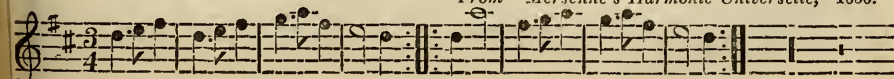
The comic song of the "Calais Packet" is sung to the above air.

IS YOUR GRAITH IN ORDER.

Strathspey.

A CANARIES.

From "Mersenne's Harmonie Universelle," 1636.



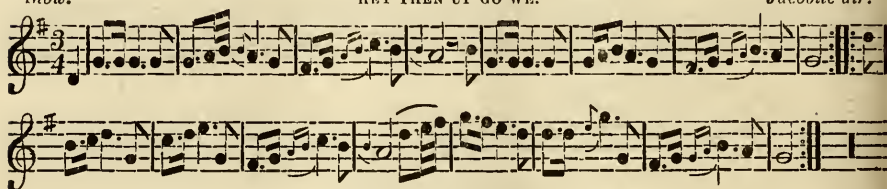
AH COLIN, WHY.

*Slow.**Old air.*

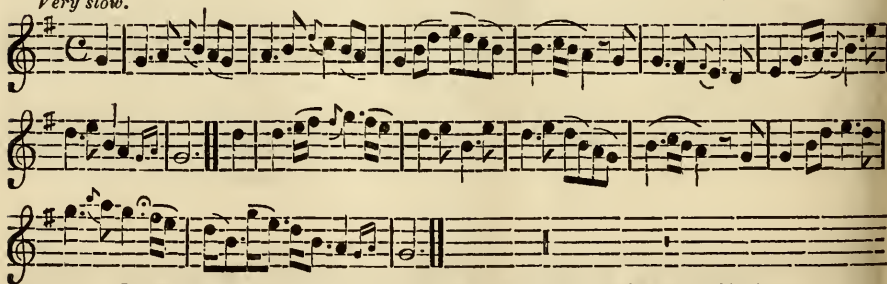
THE WEARY PUN' O' TOW.

Slow.

"HEY THEN UP GO WE."

Jacobite air.

THE WAEFU' HEART.

Very slow.

The song beginning "Gin living worth could win my heart," is sung to this air.

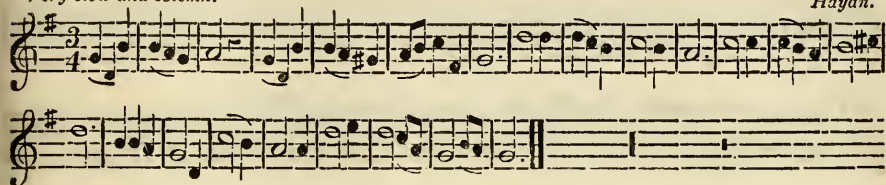
LOCHABER NO MORE.

Slow and tenderly with expression.

*Very slow and solemn.*

ARIA.

Haydn.

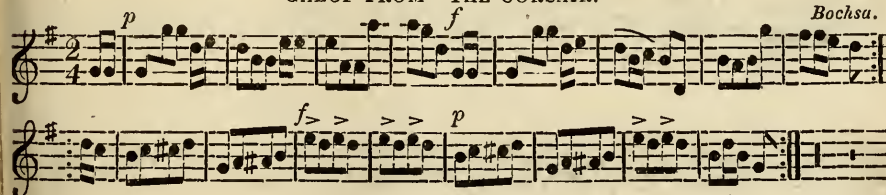


METHVEN CASTLE.

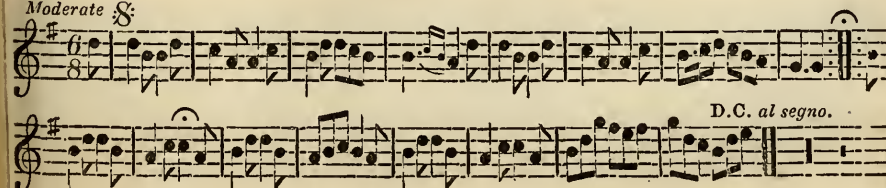
Slow.

GALOP FROM "THE CORSAIR."

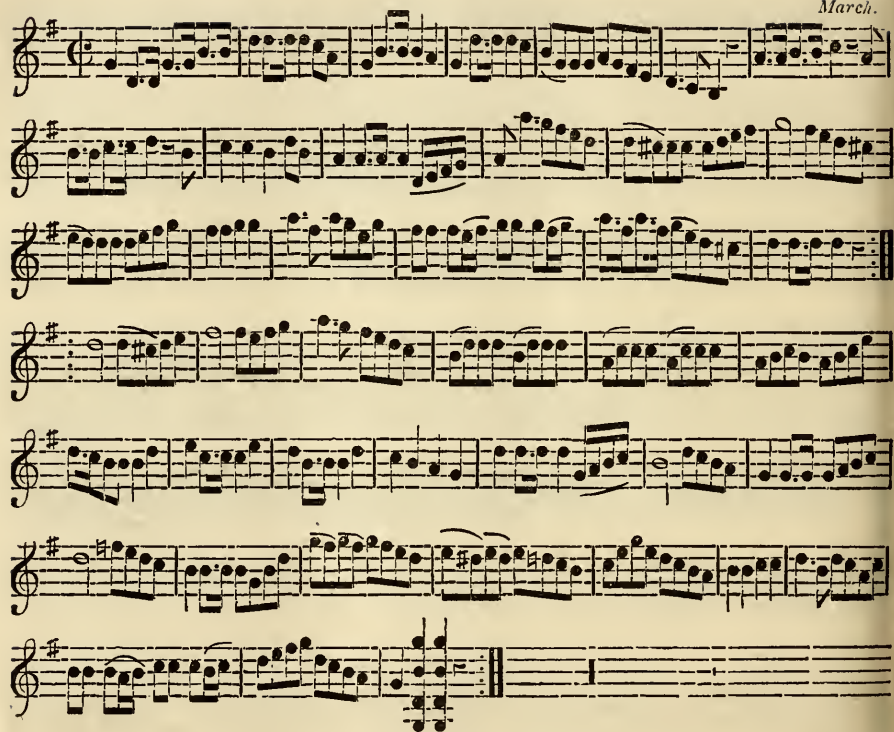
Bochs.



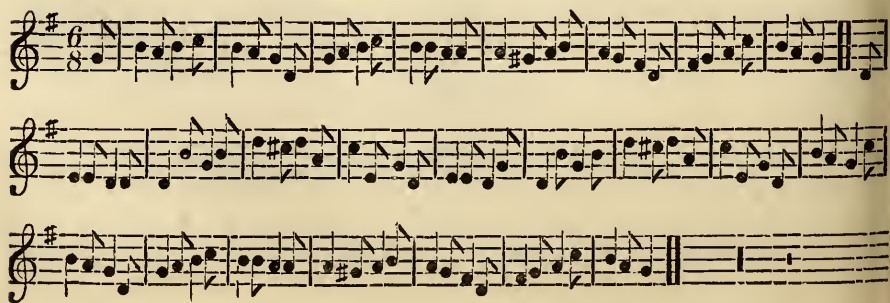
ON YONDER STILE.

Moderate $\frac{6}{8}$ 

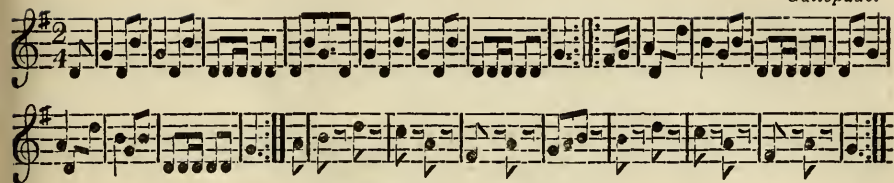
L'ORIFLAMME

March.

QUADRILLE.



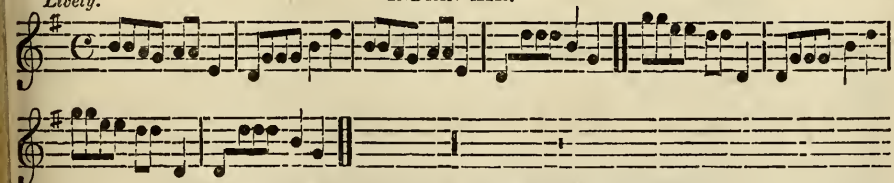
LE CHAMPIGNON.

Gallopede.

IN THE DEAD OF THE NIGHT.

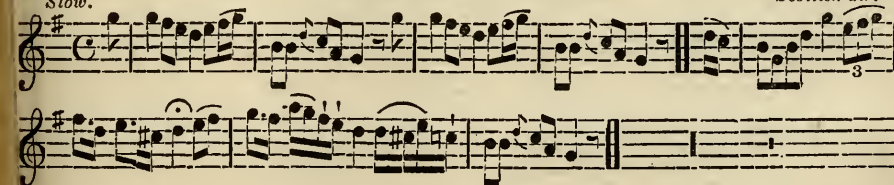
*Slow.**King.*

INDIAN AIR.

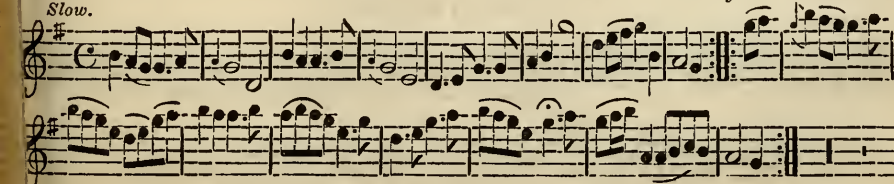
Lively.

The above air was transmitted to the Editor by Mr. John Turnbull.

THE BLUE-BELL OF SCOTLAND.

*Slow.**Scottish air.*

CARLE NOW THE KING'S COME.

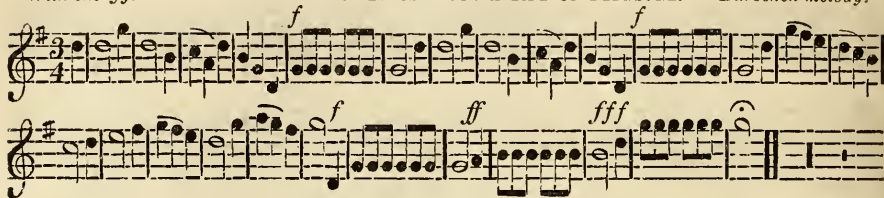
*Very old Scottish air.**Slow.*

Mause's song in the "Gentle Shepherd" is sung to the above air.

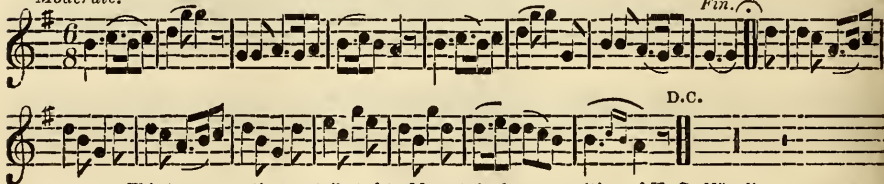
AUF BRUEDER! LASST UNS LUSTIG LEBEN.

With energy.

RISE BROTHER! LET US ENJOY A LIFE OF PLEASURE.

Burschen melody.

"TASTE LIFE'S GLAD MOMENTS.—FREUT EUCH DES LEBENS."

*Moderate.**Fin. German air.*

This tune, sometimes attributed to Mozart, is the composition of H. G. Nägeli.

I'M NOT TO BE STINTED IN LOVE.

Moderately quick.

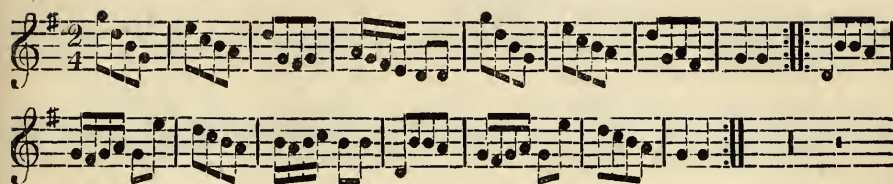
FROM THE INTERLUDE OF "THE LOVE WRANGLE."



BOHEMIAN MELODY.

With spirit.

QUICK STEP OF THE TWELFTH REGIMENT.



LADY ELGIN'S STRATHSPEY.



HER ABSENCE WILL NOT ALTER ME.

Slow and expressive.

SLOW AIR.

Copyright.—John M'Glashan.

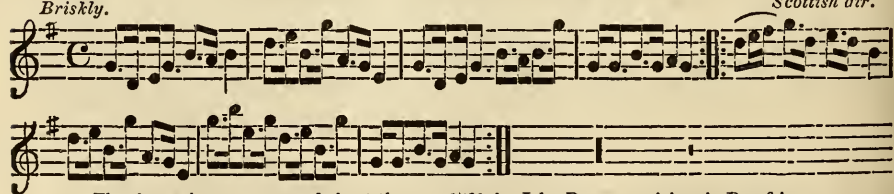
SIR RALPH ABERCROMBIE'S MARCH.



CAPTAIN ROSS' REEL.

Scottish.

WHISTLE O'ER THE LAVE O'T.

*Briskly.**Scottish air.*

The above air was composed about the year 1720, by John Bruce, musician, in Dumfries.

LADY ANN HOPE'S FAVOURITE.

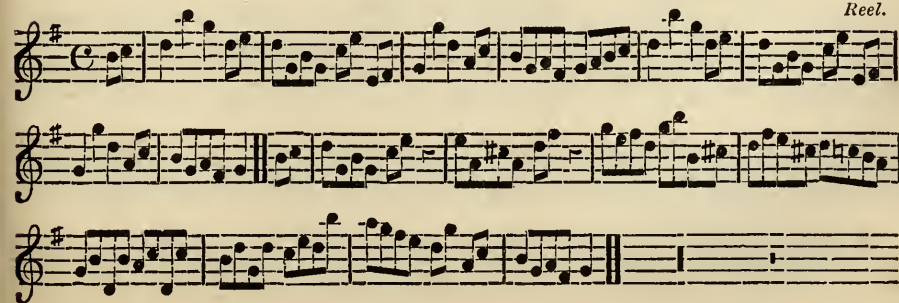
*With spirit.**Scottish.*



A SMILE FROM THE GIRL OF MY HEART.

*Moderate.**Shield.*

THREE FAT MICE.

*Copyright.—John Turnbull.**Reel.*

THIS LIFE IS A LOTTERY, WIVES ARE THE PRIZES.

*Moderate.**Dibdin.*

OH! SAY, SIMPLE MAID.

Slow and with feeling.

FROM "INKLE AND YARICO."

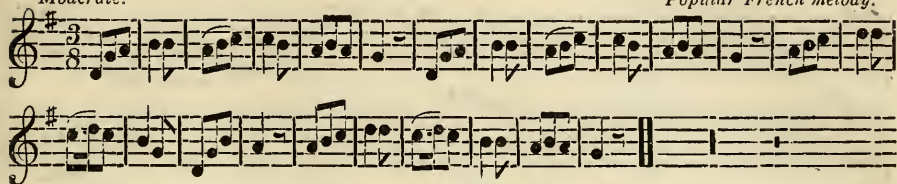
Dr. Arnold.

HALF-PAST-TWELVE.

*With spirit.**Copyright.*

Moderate.

CE FUT UNE NUIT SOLENNELLE.

Popular French melody.

MARY'S DREAM.



THE SUNNY RAYS OF MORNING.

Danish air.

GROTESQUE DANCE.

*With spirit.**Fin.*

THE FOURTH DRAGOON'S MARCH.

*With spirit.*

THE BATTLE O' SHIRRA-MUIR.

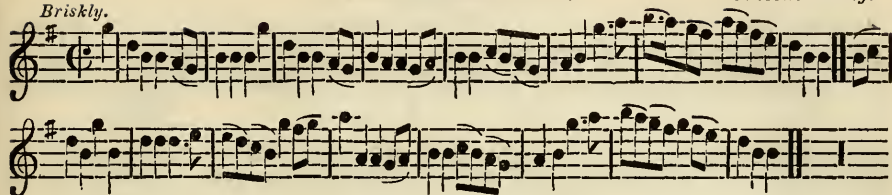
Scottish air.—Old set.

The above tune is sometimes called the "Cameronian's Rant," "Cameron's March," and "Cameron's Reel."

L'ABROTONE.

Contre dance.

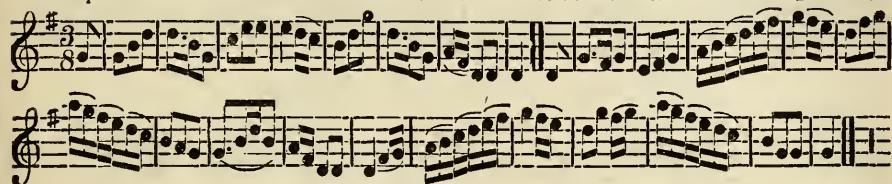
THE WHITE COCKADE.

*Jacobite melody.**Briskly.*

ONE BOTTLE MORE.

With spirit.

"ASSIST ME YE LADS WHO HAVE HEARTS VOID OF GUILF."

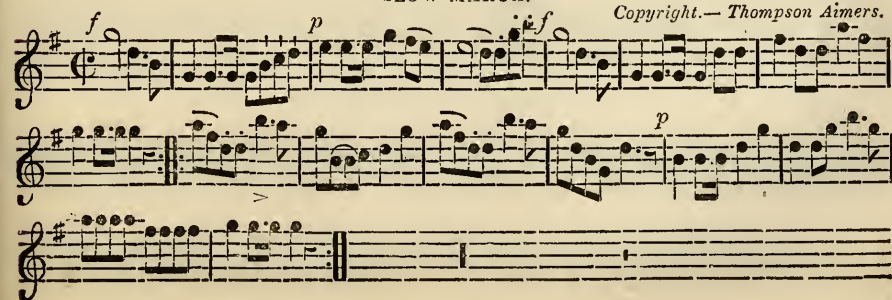
Irish air.

PADDY FORSHANE'S FRICASSEE.



The popular comic song of "Paddy Forshane's Fricassee," is sung to the above tune, which was at one time a fashionable country dance.

SLOW MARCH.

Copyright.—Thompson Aimers.

THE DRUID'S MARCH.

Moderate.

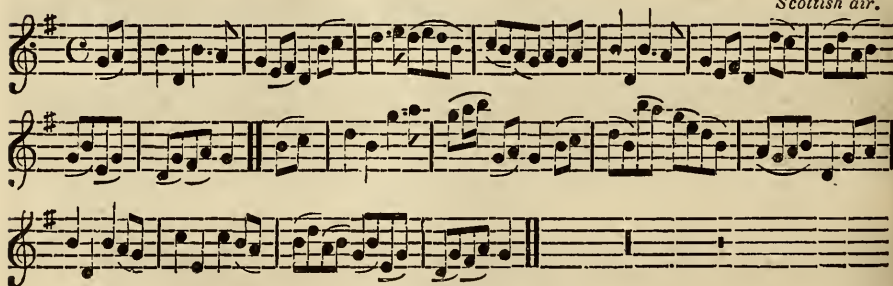
FROM THE OPERA OF "NORMA."

Bellini.

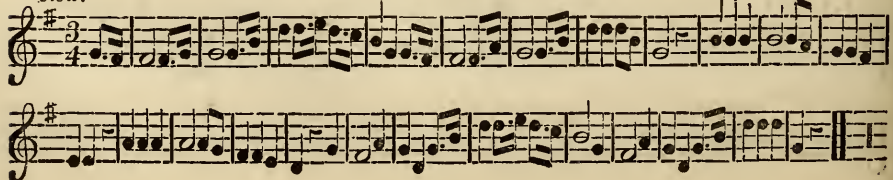
O DEAR WHAT CAN THE MATTER BE.

*With spirit.**Irish air.*

THE BANKS O' NITH.

Scottish air.

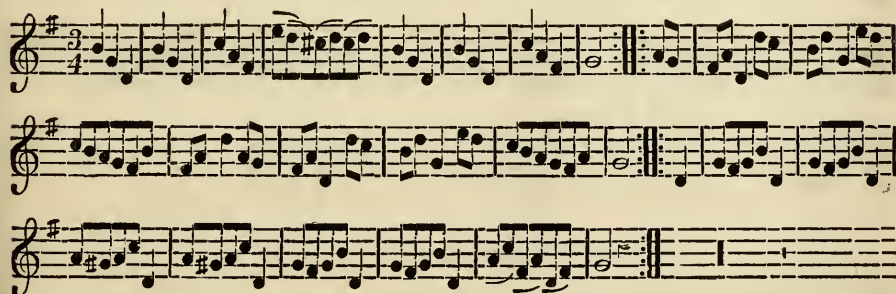
POPULAR FRENCH MELODY.

Slow.

ARIA.

*Moderate.**Auber.*

MISS JANET AGNES DRENNAN'S WALTZ.



BETTY PRINGLE'S FIG.

*Lively.**J. B. Sale.*

PORT NA FAINNE.—"THE WEDDING RING" OR "MRS. NICOL'S FANCY."



MRS. WEYMIS OF CUTTLEHILL.

Strathspey.

The modern song of "St. Patrick was a Gentleman" is sung to the above air.

NEIL GOW'S LAMENT FOR HIS BROTHER.

Slow.

THE GRAVE OF BURNS.

Very slow.

THE BLACK EAGLE.

Plaintively and slow.

BRUACHAN LOCH NEISH.—"THE BANKS OF LOCH NESS."

*Slow strathspey time.**Gaelic air.*

UNA VOCE.

TYRANT SOON I'LL BURST THY CHAINS.

Rossini.

Slow.

Slow.

Moderately quick.

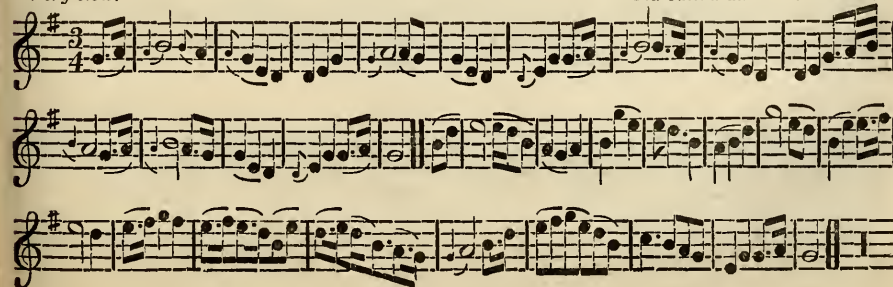
ad lib.



CHINESE AIR.

Slow and with feeling.

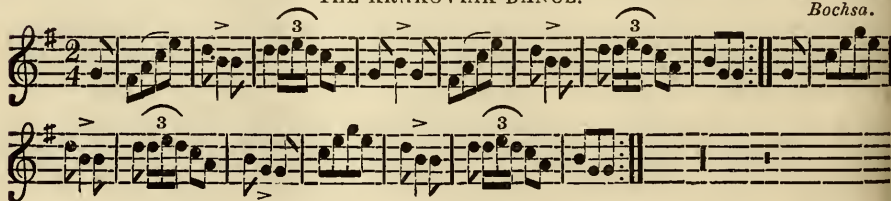
JOHNNIE ARMSTRONG.

*Very slow.**Old ballad air.—Modern set.*

PRINCESS ROYAL'S POLKA A LA JULIEN.

Copyright.

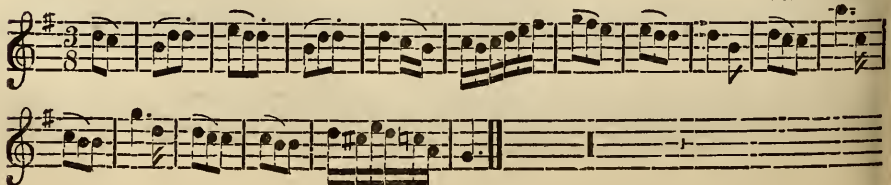
THE KRAKOVIAK DANCE.

Bochsa.

WOODMAN SPARE THAT TREE.

*Andante.**Henry Russell.*

LILLA'S A LADY.

German air.

THE CALEDONIAN HUNT'S DELIGHT.

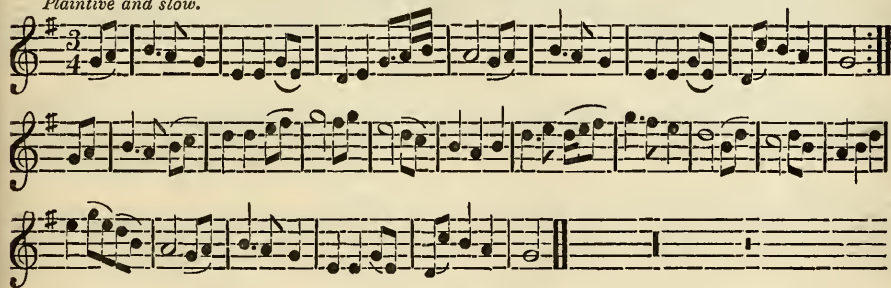
The joint composition of James Miller, depute tiend clerk, Edinburgh, and Stephen Clarke, organist, Edinburgh.
Slow.



Burns' song, "Ye banks and braes o' bonnie Doon," is sung to the above air.

EARL DOUGLAS'S LAMENT.

Plaintive and slow.



SLOW AIR.



LITTLE NELL'S REQUIEM.

Slow and solemn.

Copyright.



POPULAR FRENCH MELODY.

Slow.

THE LASSES OF THE FERRY.

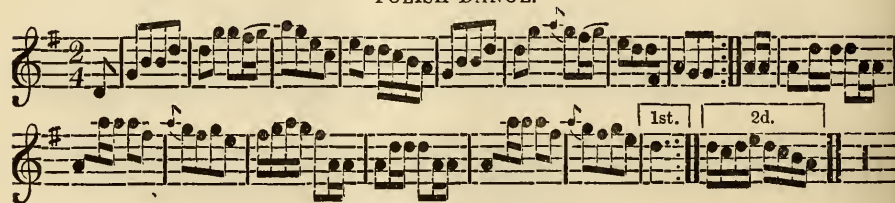
*Lively but not too fast.**Strathspey.*

Tannahill's song, "O hey, Johnnie lad," is sung to a slightly altered set of this air.

THE LOVE LINKS.

Country dance.

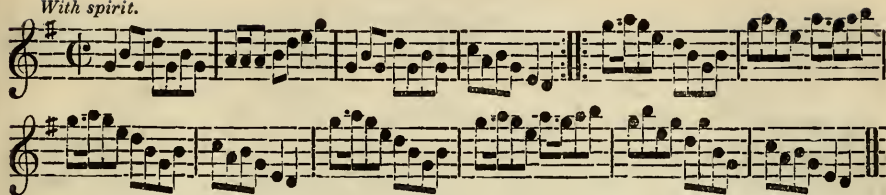
POLISH DANCE.



BRITONS TO ARMS.



THE PEEP OF DAY.

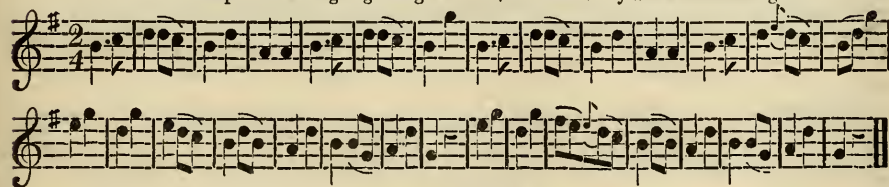
With spirit.

TURN OUT.

*Briskly.**M. P. King.*

SILLY BOY, 'TIS FULL MOON YET, SO NIGHT AS DAY SHINES CLEARLY.

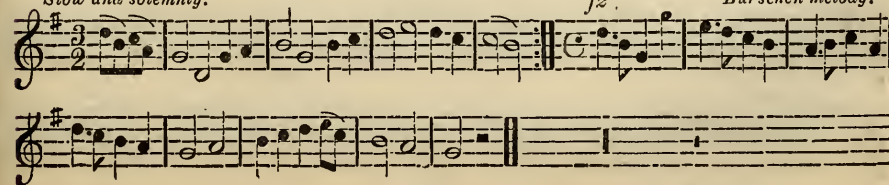
This air is adapted to a song beginning as above, and written by Sir Walter Raleigh.



BOW-WOW-WOW.

*Very old English air.**With spirit.*

ALLES SCHWEIGE.—"BE ALL SILENT."

*Slow and solemnly.**fz.**Burschen melody.*

LE GARÇON VOLAGE.

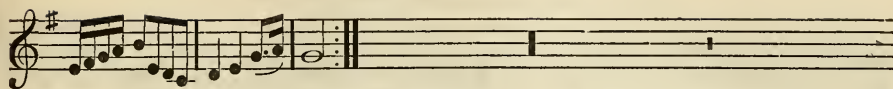
*Allegro.**Quadrille.*

THE DORSET QUADRILLE.

Fin.

STACK IN VIRGO.

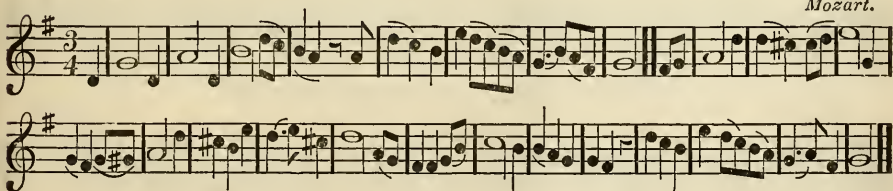
*Slow and with feeling.**Irish Air.*



MINUET.

Hook.

SLOW AIR.

Mozart.

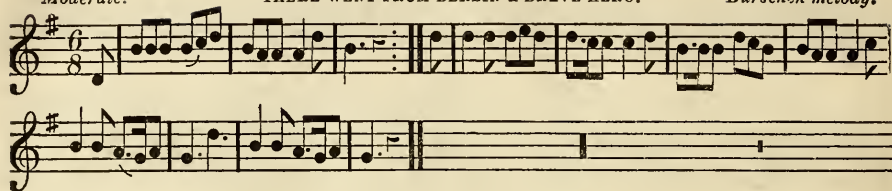
TELL ME FAIR MAID.

*Copyright.—W. Smellie, M.D.**With expression.*

ES ZOG AUS BERLIN EIN MUTHIGER HEID.

Moderate.

THERE WENT FROM BERLIN A BRAVE HERO.

Burschen melody.

THE IVY GREEN.

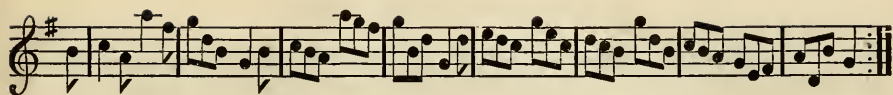
*Moderate.**Henry Russell.*

LIGHTLY TREAD, 'TIS HALLOWED GROUND.

*Moderate.**J. Scotland.*

HERMANN BOAZ.

Country dance.



THE GIRL THAT I LOVE IS A MORTAL LIKE ME.

*Moderate.**Urquhart.*

'TWERE VAIN TO TELL THEE ALL I FEEL.

Waltz.

OH! GIVE ME BACK MY RING.

*Andante lachrymoso.**Fin. ♯**Copyright.*

KENMURE'S ON AND AWA', WILLIE.

*With spirit, but not too fast.**Jacobite air.*

I WAS, D'YE SEE, A WATERMAN.

Lively.

BY THE GAILY CIRCLING GLASS.

With spirit.

SONG FROM THE "MASQUE OF COMUS."

Dr Arne.

Moderate.

LA SUISSASSE AU BORD DU LAC.

French air.



The song beginning "Far o'er the lake," &c. is sung to the above air.

THE PRAGUE WALTZ



THOU BONNIE WOOD OF CRAIGIELEE.

R. A. Smith.

Slow.



Tannahill's song with the above title is sung to this air.

LORD RONALD, OR LORD RANDALL.

Old Scottish ballad air.

Very slow.



OH MEGAN EE!

Slow.

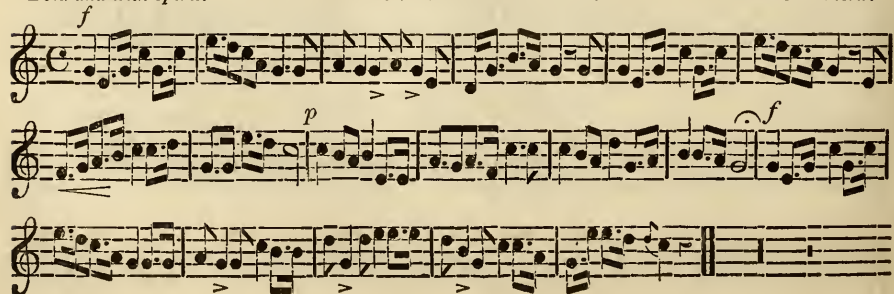
FROM THE "CASTLE SPECTRE."

Michael Kelly.*Ardante.*

SWISS AIR.

*Bold and with spirit.*

THE YOUNG TROUBADOUR.

Henri Herz.

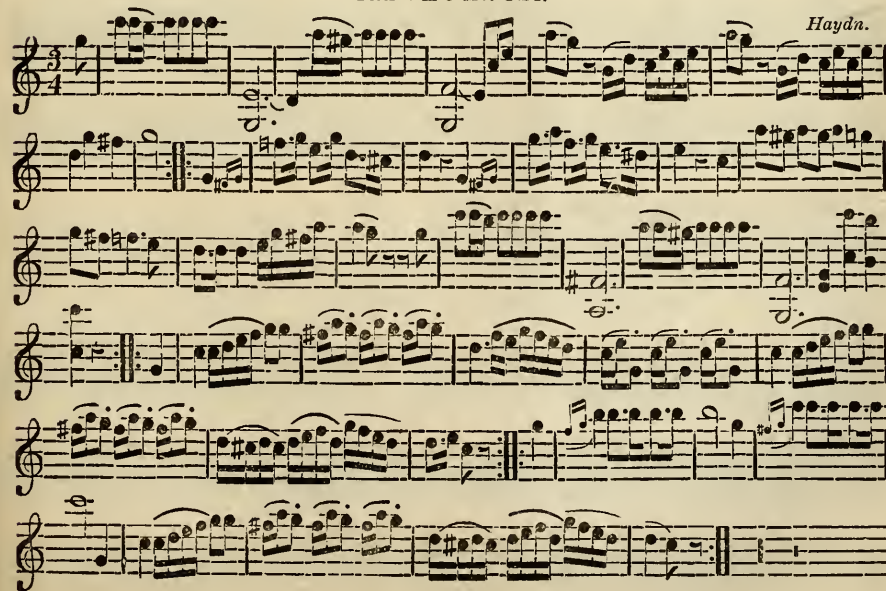
LA RECETTE.

*Briskly.**Romance.—M. Bonnay.*

THE MADRIGAL.

Lively.

THE OX'S MINUET.

Haydn.

FRENCH POPULAR MELODY.

Moderate.

AIR FROM THE OPERA OF "LA DAME BLANCHE."

*Allegro.**Fin.**Boieldieu.*

THERE IS A FORM.

Slow.

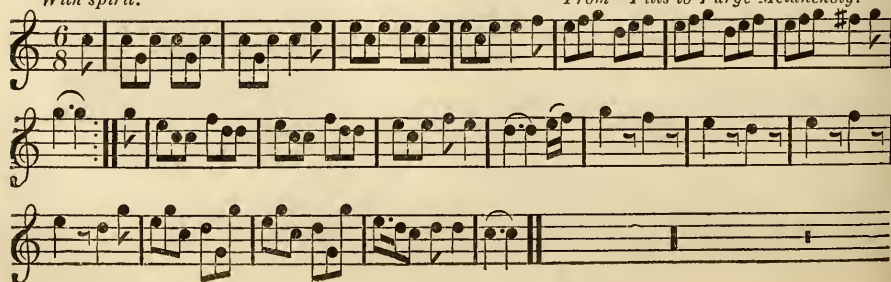
Copyright—W. Smellie, M.D.



PUSS IN A CORNER.

With spirit.

From "Pills to Purge Melancholy."



CAMELIA WALTZ.

Mozart.



A FRIAR HE LOVED A FAIR MAID WELL.

Moderate.

Old ballad air.



YOUNG PHILANDER.

Moderate.

Old Scottish melody.



PHILANDER WAS A MERRY SWAIN.

*Moderate.**From "Playford's Collection."*

OPERA HORNPIPE.



THE FLOWERS OF THE FOREST.

*(Old Scottish air.)**Slow with feeling.*

BHLIAN UR.—"NEW YEAR'S DAY."

Gaelic Strathspey and song.

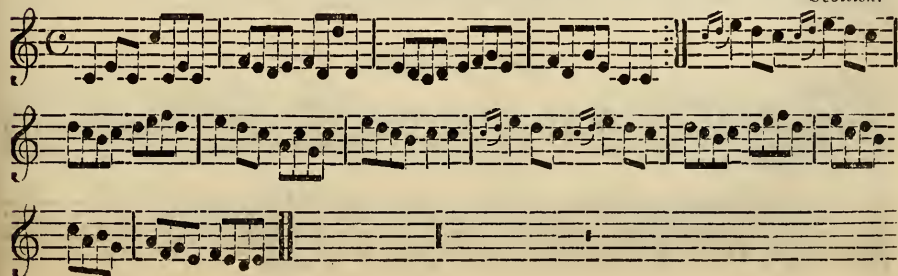
SADLER'S WELLS TUMBLING MINUET.

*Vivace.*

WALTZ.

Hewi Herz.

DUKE OF KENT'S REEL.

Scottish.

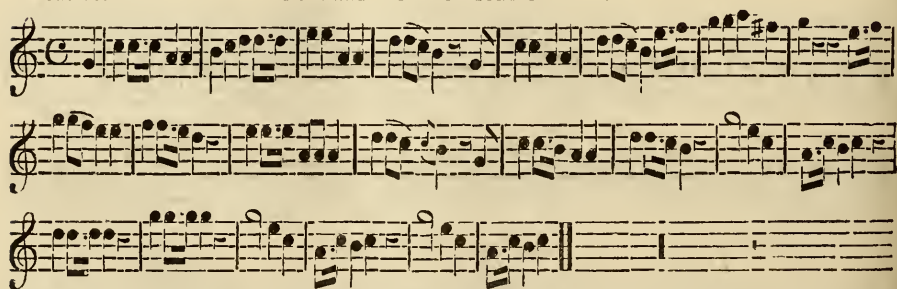
WALTZ.

Strauss.

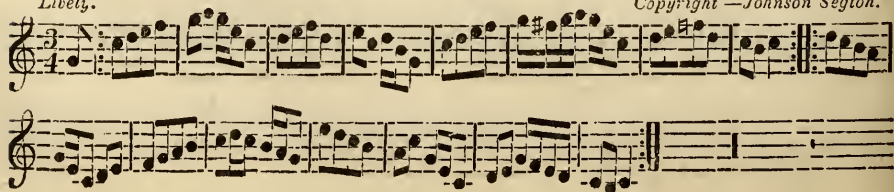
FAL-DE-RAL-TIT.

Moderate.

"I LEARNT A PRETTY SONG IN FRANCE."



HOP-O'-MY THUMB.

*Lively.**Copyright — Johnson Segton.*

Strathspey.

MR. JAMES McNICOL, INVERARY.

Alexander M'Kay, Islay.

BANNOCKS O' BARLEY MEAL.

Old Scottish air.

The song "Argyle is my name," is sung to the above air.

ROBERTSON'S QUICK STEP

Copyright.—Charles Robertson*Moderate.*

THREE YEARS A SAILOR'S LIFE I LED.



THE REAL IRISH QUADRILLES.

Rattle the Bottles.

No. 1.—LE PANTALON.



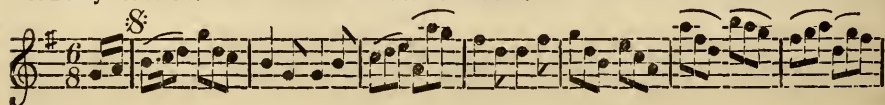
A Bumper for Luck.

No. 2.—L'ETÉ.



A Donnybrook Row.

No. 3.—LA POULE.





No. 4.—LA TRENISE.

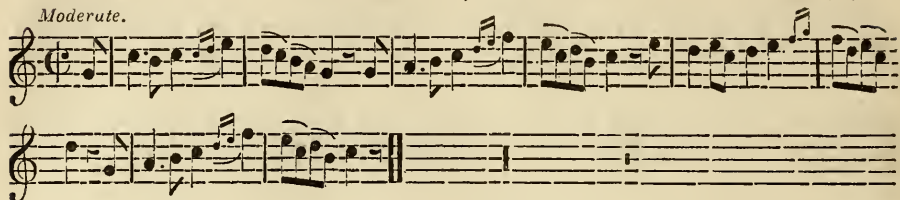


No. 5.—LA FINALE.



THY FATAL SHAFTS UNERRING PROVE, I BOW BEFORE THINE ALTAR LOVE.

Moderate.



FRISCH AUF, MEIN VOLK!

T. H. C. Barnhardt.

With energy but not too quick.

CHEER UP MY MEN.

German Soldier's song.



WILLIE'S RARE.

Scottish air.

Slow.



RANZ DES VACHES.

Swiss melody.

Moderate.



A LITTLE.

Briskly.

FROM THE ENTERTAINMENT OF THE "CAKE HOUSE."

Dibdin.

LOGIE O' BUCHAN.

*Slow.**Scottish air.*

THE FLOWER OF THE WEST.

*Slow and with feeling.**Copyright.—J. Henderson.*

YOUTH'S THE SEASON MADE FOR JOY.

Moderate.

QUADRILLE RONDO.

Henri Herz.

Fin.

S. D. C. *al Fin.*

This musical score is for a Quadrille Rondo in 6/8 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent eighth and sixteenth notes, creating a lively, dance-like feel. A first ending bracket labeled "Fin." spans the second and third staves. The piece concludes with a double bar line at the end of the seventh staff.

LUGTON BRIG.

Waltz

ff

This musical score is for a Waltz titled "Lugton Brig." in 3/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo and dynamics are marked with "ff" (fortissimo). The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece ends with a double bar line at the end of the third staff.

MISS S. MURRAY'S REEL.

Scottish.

THE TIPSY HIBERNIAN.

*With spirit.**Reeve.*

ARISE LOVELY BEAM OF THE TWEED.

*Slow.**John Ross.*

SOLEMN MARCH FROM THE OPERA OF "LA GAZZA LADRA."

Rossini.



THE MAID'S COMPLAINT.

James Oswald.

*Slow.**Old Scottish air.**Slow and tenderly.*

THE DARK PHANTOM.

Irish air.

MISS RAE'S STRATHSPEY.



SIUBHAL AN T' SNEACHD TRA OICHE'.

Pathetically.

"THE TRAVELLER BENIGHTED IN SNOW."

Gaelic air.

LORD BALGOWNIE'S FAVOURITE.

*Slow and with feeling.**Scottish air.*

Tannahill's beautiful song, "Gloomy Winter's now awn," is sung to the above air.

STOP WALTZ.



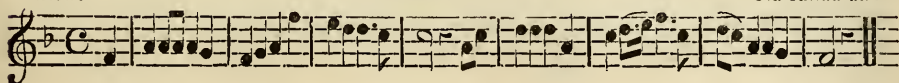
SAW YE JOHNNIE COMIN'.

Old Scottish air.

RINGAN'S ISLE.

Strathspey.

THE DEMON LOVER.

*Slow.**Old ballad air.*

MY DAYS HAVE BEEN SO WONDROUS FREE.



Slow and with feeling.

SAWNEY'S PIPE.

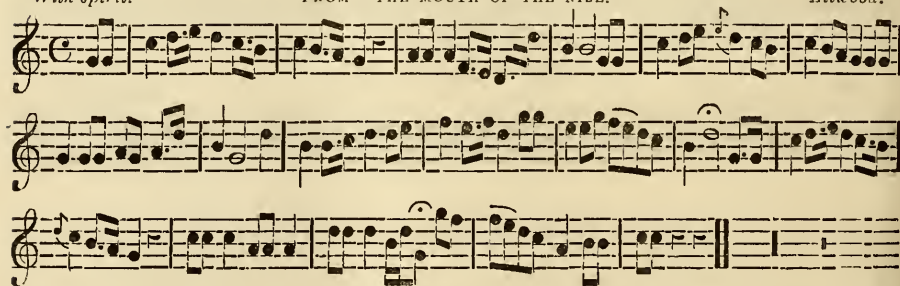
Old Scottish melody.

The old song which narrates the death of Colonel Gardner at Prestonpans is sung to this air.

PULL AWAY, PULL AWAY I SAY.

With spirit.

FROM "THE MOUTH OF THE NILE."

Attwood.*Moderate.*

HE WINNA DO FOR ME.

Dr. Arne.

LABITSKY'S AURORA WALTZES.

Allegretto.

INTRODUCTION.

Andantino.

WALTZ, No. 1.

No. 19.

ALL MY LIFE IS JOY AND PLEASURE.

DUET.

Bellini.

First system of music (treble clef, G major, 2/4 time).

Second system of music (treble clef, G major, 2/4 time).

Third system of music (treble clef, G major, 2/4 time).

Fourth system of music (treble clef, G major, 2/4 time).

Fifth system of music (treble clef, G major, 2/4 time).

Sixth system of music (treble clef, G major, 2/4 time).

Seventh system of music (treble clef, G major, 2/4 time).

Eighth system of music (treble clef, G major, 2/4 time).

Ninth system of music (treble clef, G major, 2/4 time).

Tenth system of music (treble clef, G major, 2/4 time).

Eleventh system of music (treble clef, G major, 2/4 time).

Twelfth system of music (treble clef, G major, 2/4 time).

Thirteenth system of music (treble clef, G major, 2/4 time).

Fourteenth system of music (treble clef, G major, 2/4 time).

Fine. ad lib. D.C. al Fine.

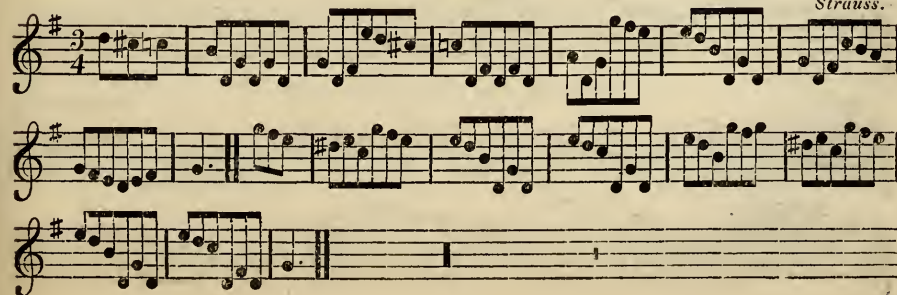
THE ORIGINAL STOP WALTZ.

*Allegretto.**French.*

OLD ENGLISH COUNTRY DANCE.

With spirit.

ENGEL WALZER.

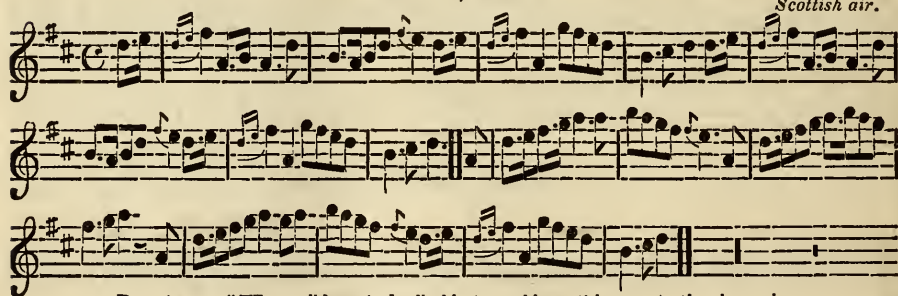
Strauss.

CORNWALLIS'S LAMENT FOR COLONEL MUIRHEAD.

*Plaintive and slow.**Scottish air.*

Burns' song, "Sensibility how charming," is set to the above air.

THE MILL, MILL O.

Scottish air.

Burns' song, "When wild war's deadly blast was blawn," is sung to the above air.

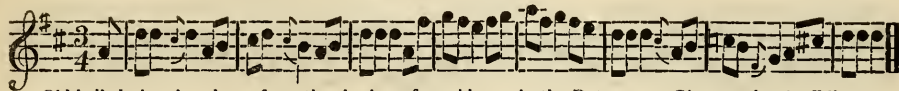
WATERS OF ELLE.

*French air.**Moderate with feeling.*

O'ER THE HILLS AND FAR AWA'.

*Scottish air.**Moderate.*

LORD BEECHAN.

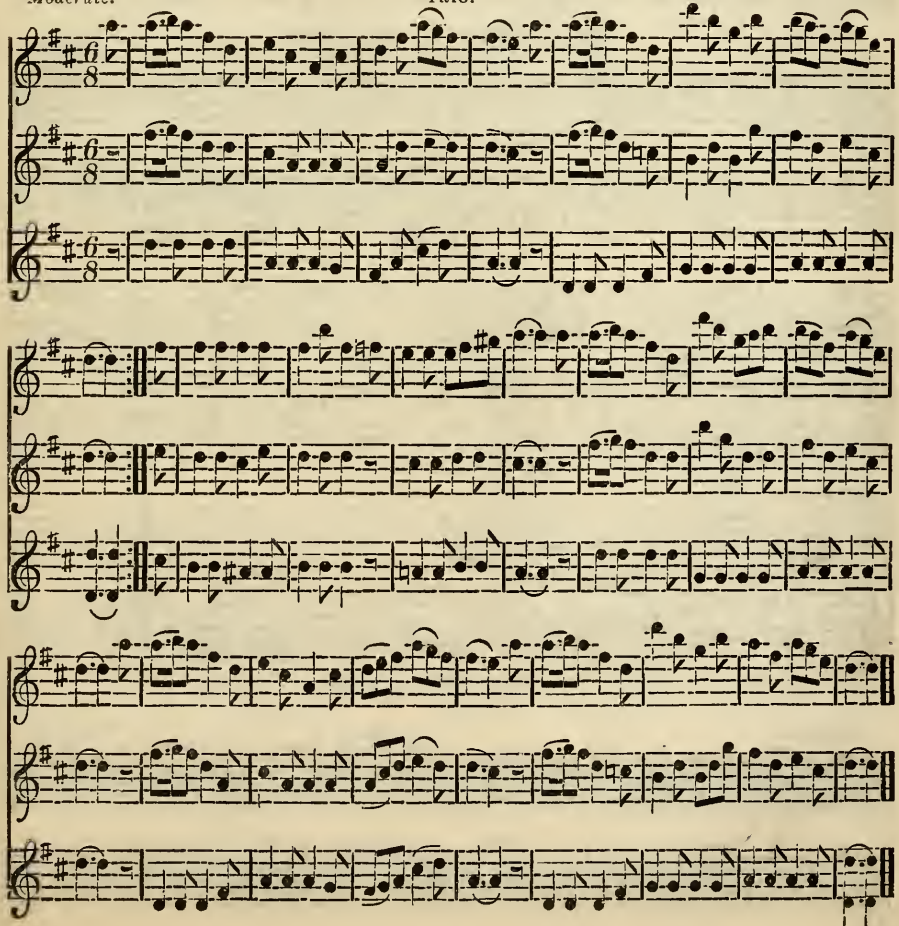


Old ballad air taken down from the singing of an old man in the Rottenrow, Glasgow, by the Editor of the U. T. B.

THE OYSTER GIRL.

Moderate.

TRIO.



KOMMT BRUDER.

*Slow—in the manner of a march.**German air.—A. Binzer.*

THE BLUE BELL OF SCOTLAND.

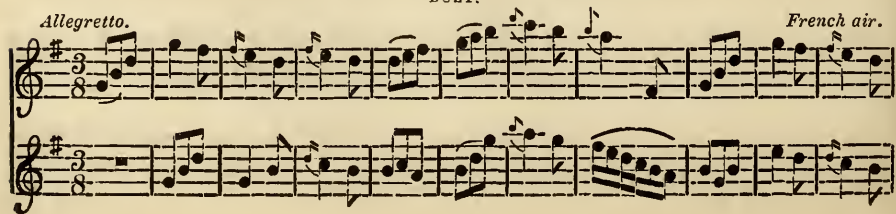
Slow.

DUET.



LA FLEUR DE LA ROSE.

DUET.

*Allegretto.**French air.*

Fine.

tr

ad lib. D.C.

FAVOURITE SAXON AIR.

DUET.

GOD PRESERVE THE EMPEROR.

ARRANGED AS A TRIO.

Haydn.

Larghetto. mf

Larghetto. mf

This musical score is for a piece in G major, 3/4 time, marked *Larghetto* and *mf* (mezzo-forte). It consists of 16 measures. The notation is arranged in three systems of three staves each. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-16. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mf*, *p* (piano), and *f* (forte). The piece concludes with a double bar line and repeat dots.

I LOE NA A LADDIE BUT ANE.

Slow.

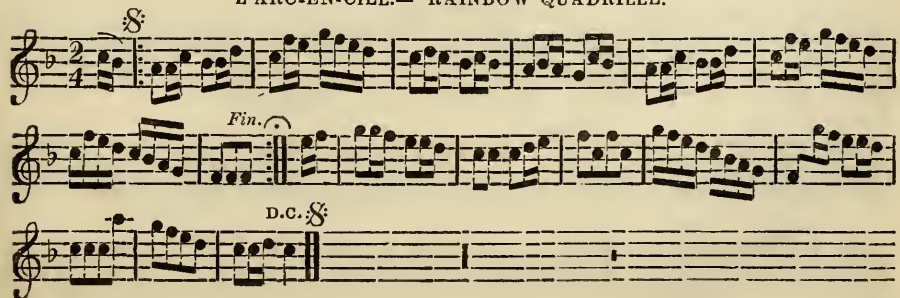
DAINTY DAVIE.

*Lively dancing tune.**Scottish air.*

THE RANTING HIGHLANDMAN.

Singing set.

L'ARC-EN-CIEL.—"RAINBOW QUADRILLE."



THE AERIAL QUADRILLES.

No. 1.—LE PANTALON.

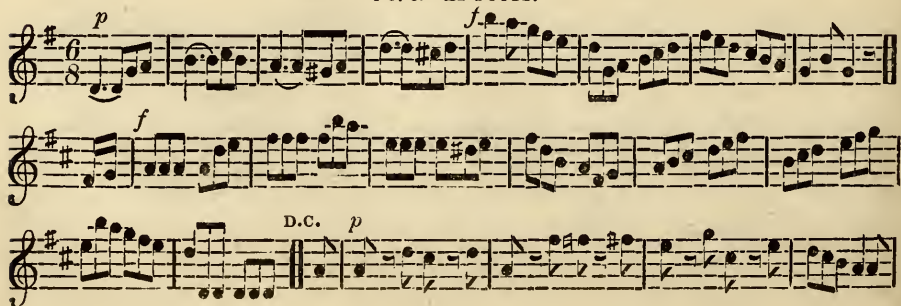
Copyright.—R. S.

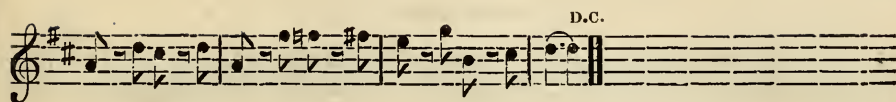


No. 2.—L'ETE.



No. 3.—LA POULE.





No. 4.—LA TRENISE.



No. 5.—LA FINALE.



THE MAID THAT TENDS THE GOATS.

*Slow.**Gaelic air.*

SLOW AIR.

Rode.

BANKS OF FANNA.

Slow.

Burns' song, "Yestreen I had a pint of wine," is sung to the above air.

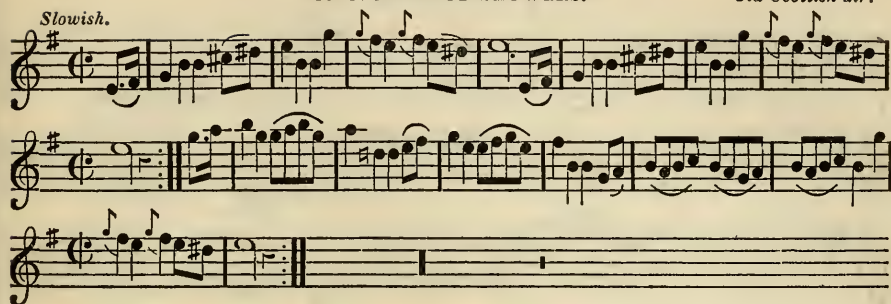
THE MAY FLOWER.

Waltz.—Mozart.

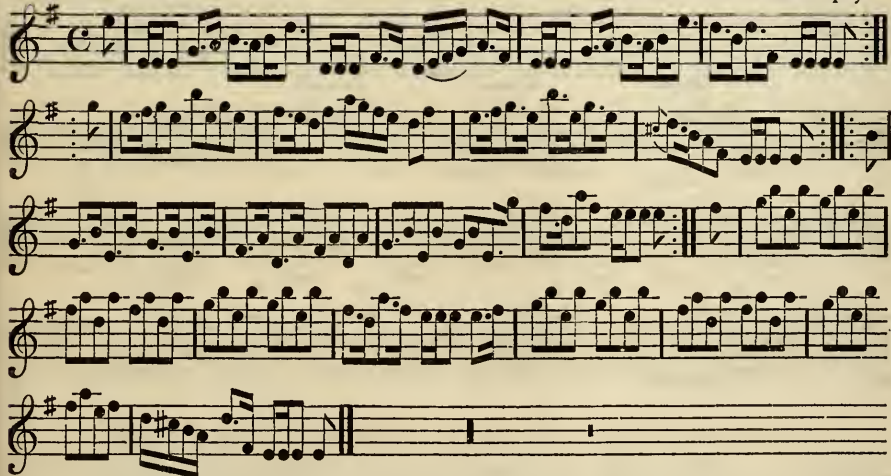
THE POSIE.



ON A BANK OF FLOWERS.

*Old Scottish air.**Slowish.*

STRUAN ROBERTSON'S RANT.

*Strathspey.**Slow.**Moderate.*

JOHNIE M-GILL.—COME UNDER MY PLAIDIE.

Scottish air.

THE BEDS OF SWEET ROSES.

Old Scottish air.

PORT A BHODICH—THE CARLE'S RANT.

Strathspey.

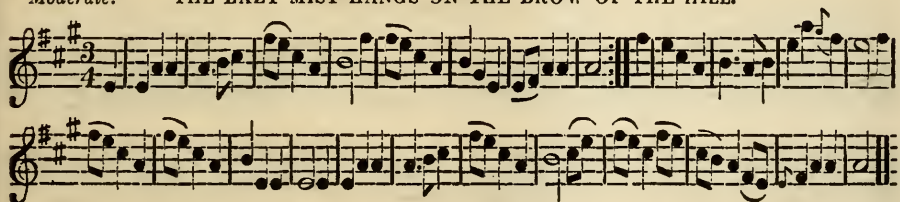
WHAUR WILL BONNIE ANN LIE I' THE CAULD NIGHTS O' WINTER O!

Scottish air.

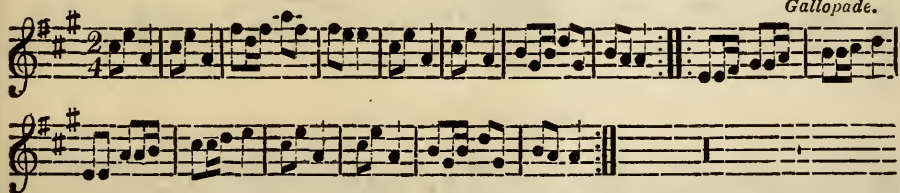
MAC MHIC ALASTAIR, OR "GLENGARY."

Strathspey.*Moderate.*

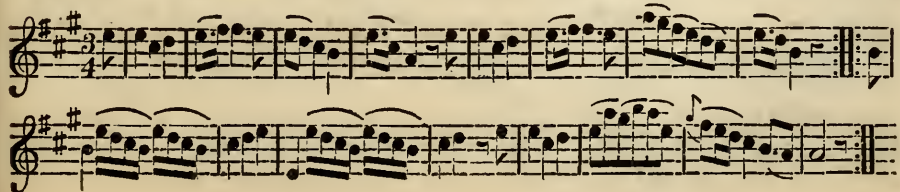
THE LAZY MIST HANGS ON THE BROW OF THE HILL.



LA FOLATRERIE.

Gallopede.*Moderate.*

THO' PRUDENCE MAY PRESS ME.



VALSE DE LORD LIVERPOOL.

*Not too fast.**Musard.*

SAXE COBURG WALTZ.

With spirit.

THE LADIES OF CARRICK.

*Jig time. S.**Irish air.*

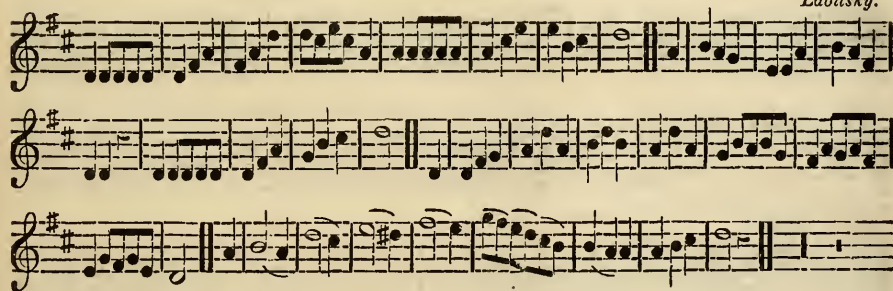
ADIEU, MY NATIVE LAND ADIEU.

Chandler.

Andantino.

THE ANTWERP WALTZ.

Labitsky.

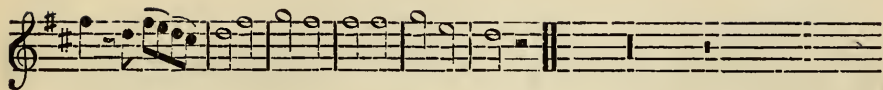


LA GITANA.

In the manner of a waltz.

FLOW THOU REGAL PURPLE STREAM.

Moderate.



THE YORKSHIRE BITE; OR JOHN BULL.

*Humourously.**Old English air.*

BOHEMIAN AIR.

Allegro.

MARY SCOTT.

Slow.

THE DARK PHANTOM.

Slow and tenderly.

ARRANGED AS A SOLO OR DUET.

Irish air.

Two staves of music in G major (one sharp) and 3/4 time. The melody is written on the upper staff, and the accompaniment on the lower staff. Dynamics include *p*, *cres.*, *p*, *pp*, *mf*, *cres. f*, *p*, and *f*. The piece concludes with a double bar line.

DES REITENDEN JÄGERS ABSCHIED.

German air.

THE HUNTSMAN'S FAREWELL.

A. Methfessel.

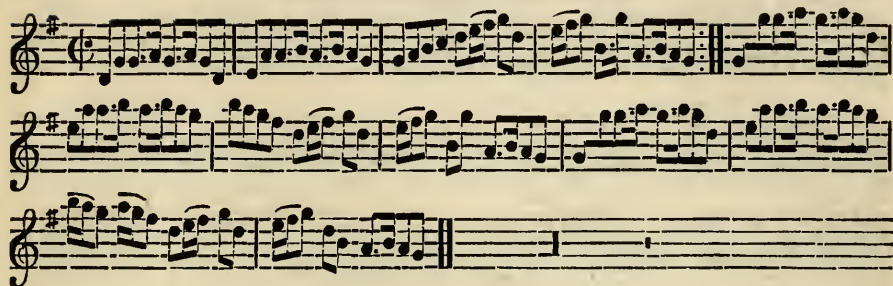
Two staves of music in G major (one sharp) and common time (C). The melody is on the upper staff, and the accompaniment on the lower staff. The piece ends with a double bar line.

DUNKELD HOUSE.

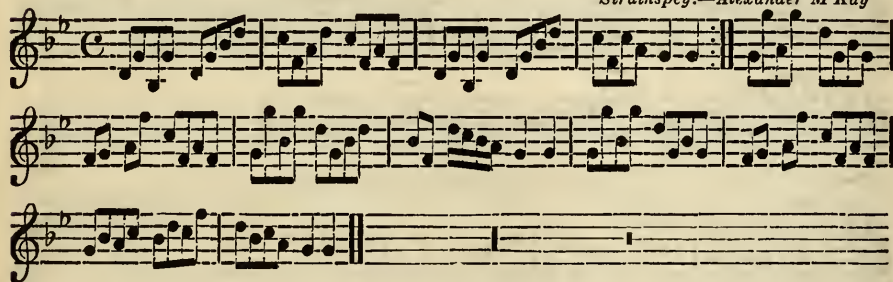
*Slow.**Neil Gow.*

Four staves of music in G major (one sharp) and 6/8 time. The melody is on the first staff, and the accompaniment is spread across the remaining three staves. The piece concludes with a double bar line.

O'ER THE MOOR AMANG THE HEATHER.

Reel.—Scottish.

MISS MARGARET M'DOUGAL OF ARDBEG.

Strathspey.—Alexander M'Kay

SONNAMBULA WALTZ.

Strauss.

Moderate. p

WHEN TIME HATH BEREFT THEE.

Auber.*Slow, with feeling.*

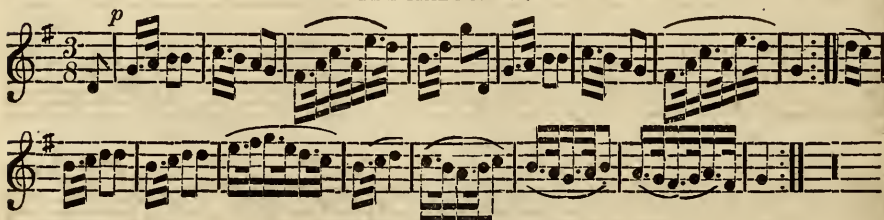
THE LAST ROSE OF SUMMER.

Irish air.*Jig time.*

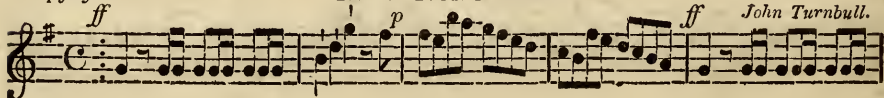
MR. D. WALLACE'S FAVOURITE.

Fin. Copyright.

THE MAZOURKA.

*Copyright.*

THE ALBION MARCH.

John Turnbull.

p *ff* *Fin.* *p* *ff*
p *ff* *p*
Bugle solo. *1st.*
2d. *D.C.*

I PRITHEE SEND ME BACK MY HEART.

Moderate.

Composed for the song by Sir John Suckling.

Miller.

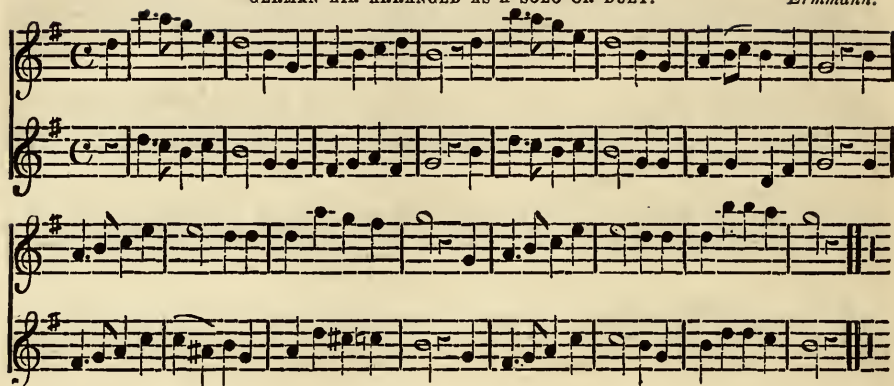
WE'RE A' NODDIN'.

*Slowly.**Scottish air.*

D.C.

FREEDOM I SERVE THEE.

GERMAN AIR ARRANGED AS A SOLO OR DUET.

Ermann.

LES SOUVENIRS QUADRILLES.

Ma belle amie.

No. 1.—LA PANTALON.

Copyright.—R. S.



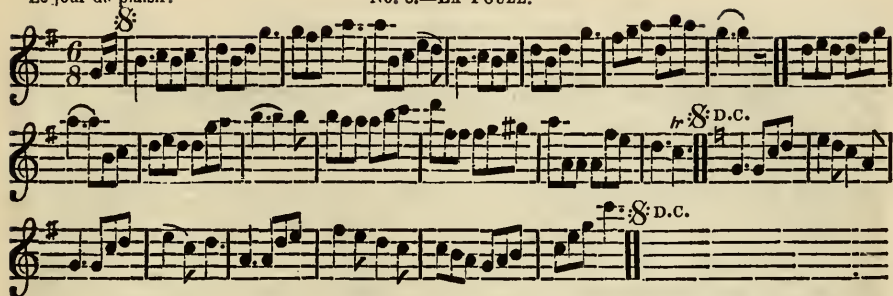
La Pensée.

No. 2.—L'ETÉ.



Le jour du plaisir.

No. 3.—LA POULE.



Le soupir de l'absence.

No. 4. LA TRENISE.

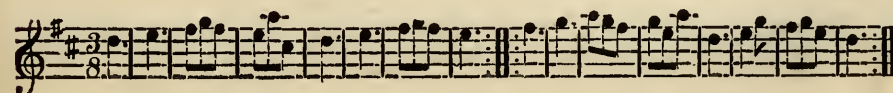


Ne m'oubliez pas.

No. 5.—LA FINALE.



MINUET FROM "PORUS."



THE BOUQUET QUADRILLES.

Composed for Brass Instruments.

The Rose.

No. 1.—LE PANTALON.

Copyright.

T. H.

6/8 S: *p* *f* *ff* *p* *ff* *p* D.C. S:

The musical score for 'The Rose' (No. 1) is written for brass instruments in 6/8 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is marked with a forte 'f' dynamic. The second staff continues the melody with a 'D.C.' (Da Capo) instruction. The third staff features a 'ff' (fortissimo) dynamic and ends with a 'D.C.' instruction.

The Anemone.

No. 2.—L'ETÉ.

p R. S.

2/4 D.C.

The musical score for 'The Anemone' (No. 2) is written for brass instruments in 2/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a piano 'p' dynamic. The second staff continues the melody with a forte 'f' dynamic. The third staff features a 'D.C.' (Da Capo) instruction.

The Lily. S:

No. 3.—LA POULE.

T. H.

6/8 S: *ff* *p* *ff* *p* *ff* *p* D.C. Minore D.C.

The musical score for 'The Lily' (No. 3) is written for brass instruments in 6/8 time. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is marked with a forte 'f' dynamic. The second staff continues the melody with a 'D.C.' (Da Capo) instruction. The third staff features a 'ff' (fortissimo) dynamic and ends with a 'D.C.' instruction. The fourth staff continues the melody with a 'D.C.' instruction.

The Violet.

No. 4.—LA TRENISE.

T. H.



The Daffodil.

No. 5.—LA FINALE.

p second time f. R.S.

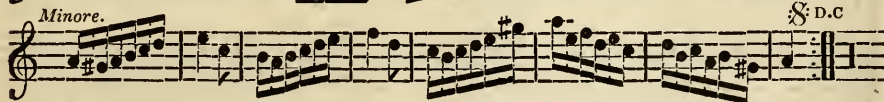
Moderate.

VALE DE PARIS.



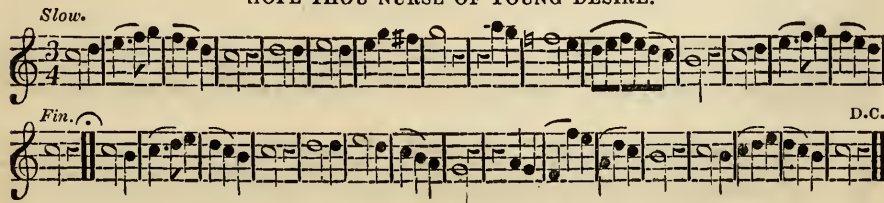
Minore.

D.C.



Slow.

HOPE THOU NURSE OF YOUNG DESIRE.



D.C.

THE MATCH BOY.

ARRANGED AS A SOLO OR DUET.



THE ROCKS OF CASHELL.

*Lively.**Irish air.*

BALINAMONA ORA.

*Irish air.**Jocosely.*

The comic songs of "The Beautiful Boy," "The Wedding of Ballyporeen," and Burns' song, "Hey for a lass wi' a tocher," are sung to the above air.

CHARLIE YET.

*Jacobite air.**Lively.*

THE BOHEMIAN WALTZ.

*Lanner.**Moderately fast.*

FAIRY GALLOP.

*Strauss.**Quick and with spirit.*

SPANISH FANDANGO.

Moderate.

I'LL GANG NAE MAIR TO YON TOWN.

Reel time.

OUR COUNTRY IS OUR SHIP, D'YE SEE.

Allegro maestoso.

FROM THE OPERA OF "PAUL AND VIRGINIA."

W. Reeves.



TINK A TINK.

With spirit.

FROM THE OPERA OF "BLUE BEARD."



WHO'LL BUY A HEART?

*Quick and spirited.**Copyright.**Fin.*

THRO' THE FOREST.

*Moderate.**Weber.*

VIRUOUS COUNTRY MAID.

*Not too quick.**Very old.*

THE NEW FRENCH STOP WALTZ.

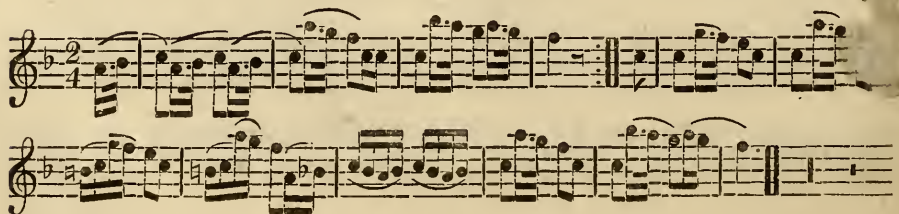


GALOP DES JUIFS.

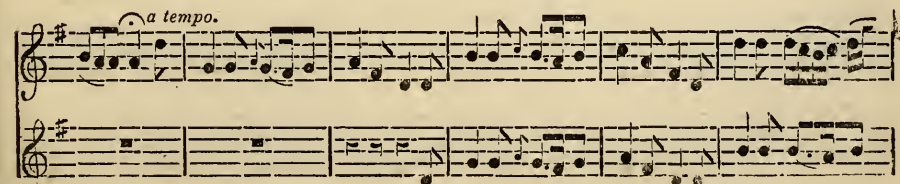


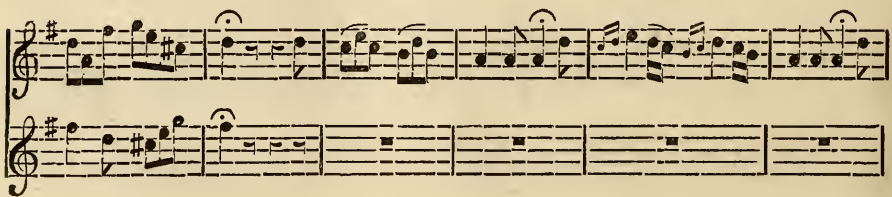
THE SWISS BOY.

Swiss melody.



DUET FROM THE OPERA OF "THE PIRATES."

Storace.





THE GROVES OF BLARNEY.

Irish air.

O LET ME IN THIS A'E NIGHT.

Scottish air.

POLKA QUADRILLES.

No. 1.—LA PANTALON.

Copyright.—T. B. Brett.

No. 2.—L'ÉTÉ.

No. 3.—LA POULE.

No. 4.—LA PASTORELLE.



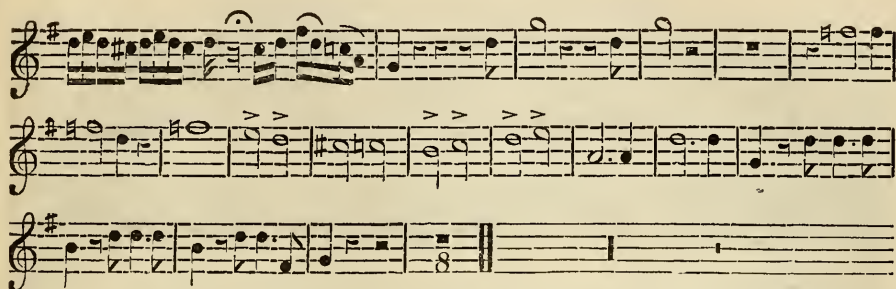
No. 5 — LA FINALE.



Moderate.

FAVOURITE AIR.

Bellini.*Piu moto.*



DER FREYSCHUTZ WALTZ.

Weber.

JACK'S ALIVE.

Irish air.

THE MORN RETURNS IN SAFFRON DREST.

FROM THE OPERA OF "ROSINA." ARRANGED AS A DUET.

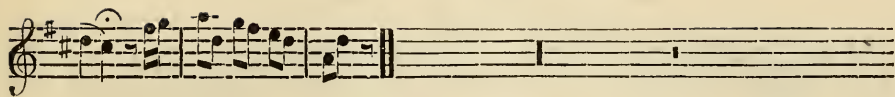
*Plaintive and slow.**Stephen Parton.*

Musical score for "The Morn Returns in Saffron Drest" by Stephen Parton. The score is arranged as a duet and consists of four systems of two staves each. The tempo is marked "Plaintive and slow." The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* (sforzando) and *sym.* (symphony).

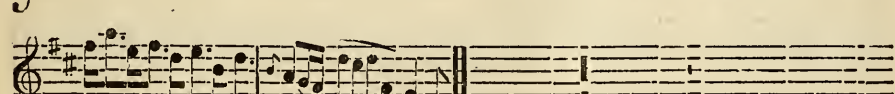
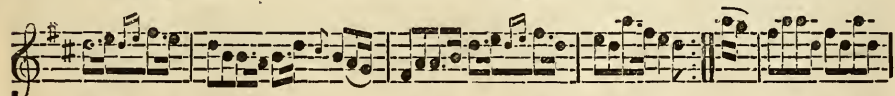
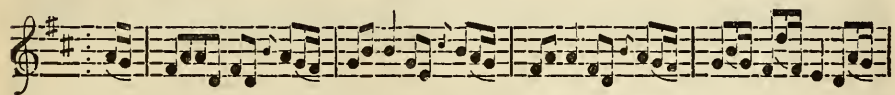
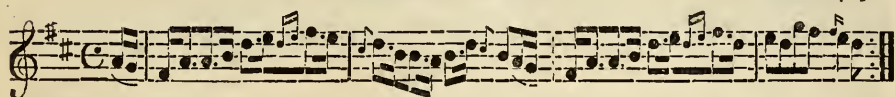
SALLY IN OUR ALLEY.

*Andante.**Henry Carey.*

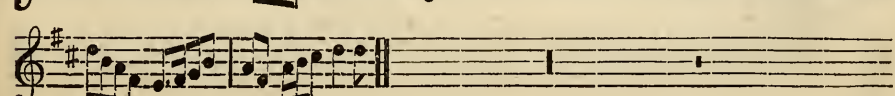
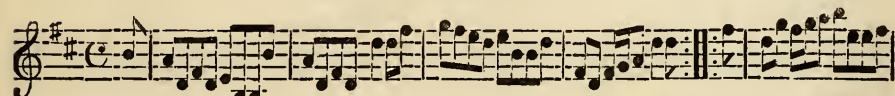
Musical score for "Sally in our Alley" by Henry Carey. The score is arranged as a duet and consists of four systems of two staves each. The tempo is marked "Andante." The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano).



THE BRAES O' MARR.

Strathspey.

LASSES LOOK BEHIND YOU.

Reel.—Scottish.

MY LOVE SHE'S BUT A LASSIE YET.

OLD NAME—LADY BADINSCOTT'S REEL.

Scottish air.*With animation.*

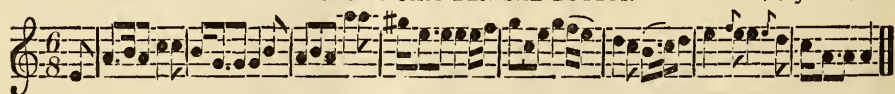
CRAMBAMBULI.

German Burschen melody.*Slow with feeling.*

NO WORDS CAN POET FIND.

C. M. Von Weber.

WHEN SHE CAM BEN SHE BOBBIT.

Very ancient.

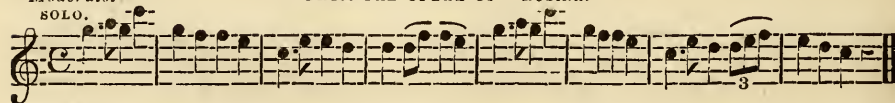
Miss Corbett's song, "The Laird of Cockpen," is sung to this air.

WHEN THE ROSY MORN APPEARING.

Moderate.

FROM THE OPERA OF "ROSINA."

SOLO.



DUET.

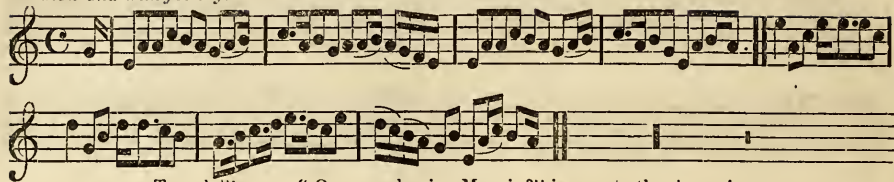




SOME LOVE TO ROAM.

*Moderately quick and with spirit.**Henry Russell.*

CULLODEN.

Slow and with feeling.

Tannalill's song, "O are ye sleeping Maggie?" is sung to the above air.

ROSES BLAW.

*With spirit.**A Northumbrian air.*

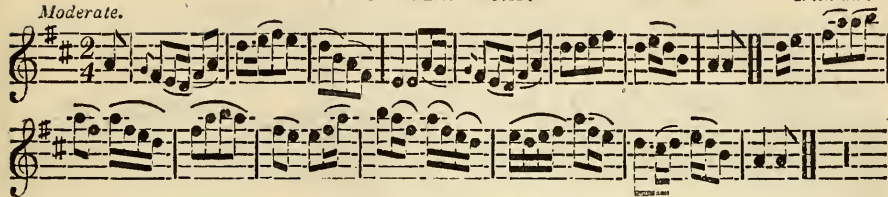
TIBBIE FOWLER.

Strathspey.

YANKEE DOODLE.

f American national air.

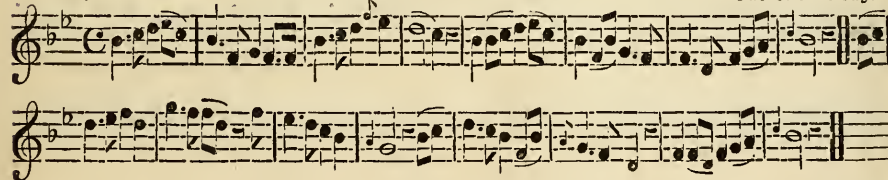
CAROLAN'S CAP.

*Irish air.**Moderate.*

I DREAM'D I LAY WHERE FLOWERS WERE SPRINGING.

Very slow.

THE WAES O' SCOTLAND.

*Jacobite melody.**Slow.*

'TWAS WHEN THE SEAS WERE ROARING.

*Old ballad air.**Slow.*

LÜTZOW'S WILD CHASE.

*Weber.**With fire and animation.*

HANDEL'S CELEBRATED "PASTORAL SYMPHONY."

FROM "THE MESSIAH."

Slow and soft.

The musical score is arranged in three systems, each containing three staves. The first staff of each system is in treble clef, and the second and third staves are in bass clef. The key signature is one flat (B-flat), and the time signature is 12/8. The tempo and dynamics are marked "Slow and soft." at the beginning. The first system includes a dynamic marking "hr" (for *forzando*) above the first staff. The notation features various musical elements such as eighth and sixteenth notes, rests, and slurs, indicating a flowing, pastoral character.

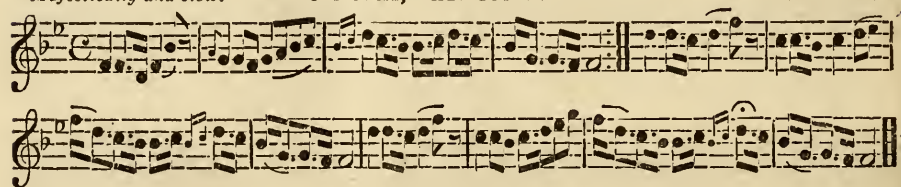




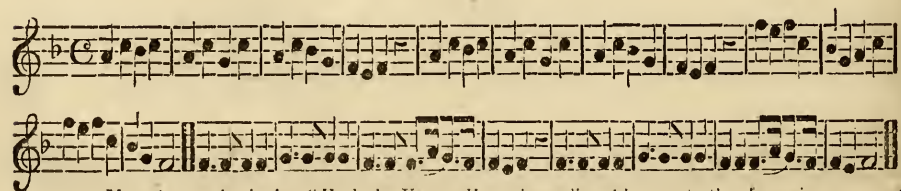
SCOTS WHA HAE W' WALLACE BLEED.

Majestically and slow.

OLD NAME, "HEY TUTTI TAITI."

Scottish air.

RUSSIAN HYMN.



Moore's song beginning "Hark the Vesper Hymn is stealing," is sung to the above air.

THE ORIGINAL POLKA.

Three staves of music for 'THE ORIGINAL POLKA'. The first staff is in 2/4 time, key of D major, and features a 'Fin.' marking at the end. The second staff is in 3/4 time, key of D major, and features a 'D.C.' marking at the end. The third staff is in 3/4 time, key of D major, and features an '8va.' marking at the beginning and a 'D.C.' marking at the end.

THE OPERA POLKA.

Four staves of music for 'THE OPERA POLKA'. The first staff is in 2/4 time, key of D major. The second staff is in 3/4 time, key of D major. The third staff is in 3/4 time, key of D major. The fourth staff is in 3/4 time, key of D major, and features a 'D.C.' marking at the end.

LA ESMERALDA POLKA.

Three staves of music for 'LA ESMERALDA POLKA'. The first staff is in 2/4 time, key of D major. The second staff is in 3/4 time, key of D major, and features a 'Fin.' marking at the beginning and a 'D.C.' marking at the end. The third staff is in 3/4 time, key of D major, and features a 'D.C.' marking at the end.

THE MINUTE GUN AT SEA.

DUET.

M. P. King.

The musical score is written for two voices in a duet format. It consists of six systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/8. The first system begins with a 3/4 time signature change. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes several measures with rests. The score concludes with a double bar line and repeat dots.

Allegretto.

ad lib.

ad lib.

AH! BELLA A ME RITORNO.

AIR FROM "NORMA."

Bellini.

D.C.

THE ADELPHI QUADRILLE.

Copyright.—M^c Cann.

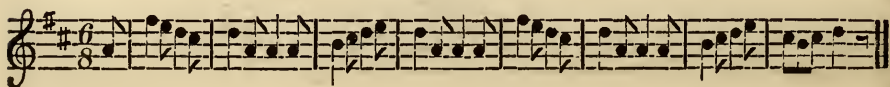
STAATEN ISLAND HORNPIPE.

English.

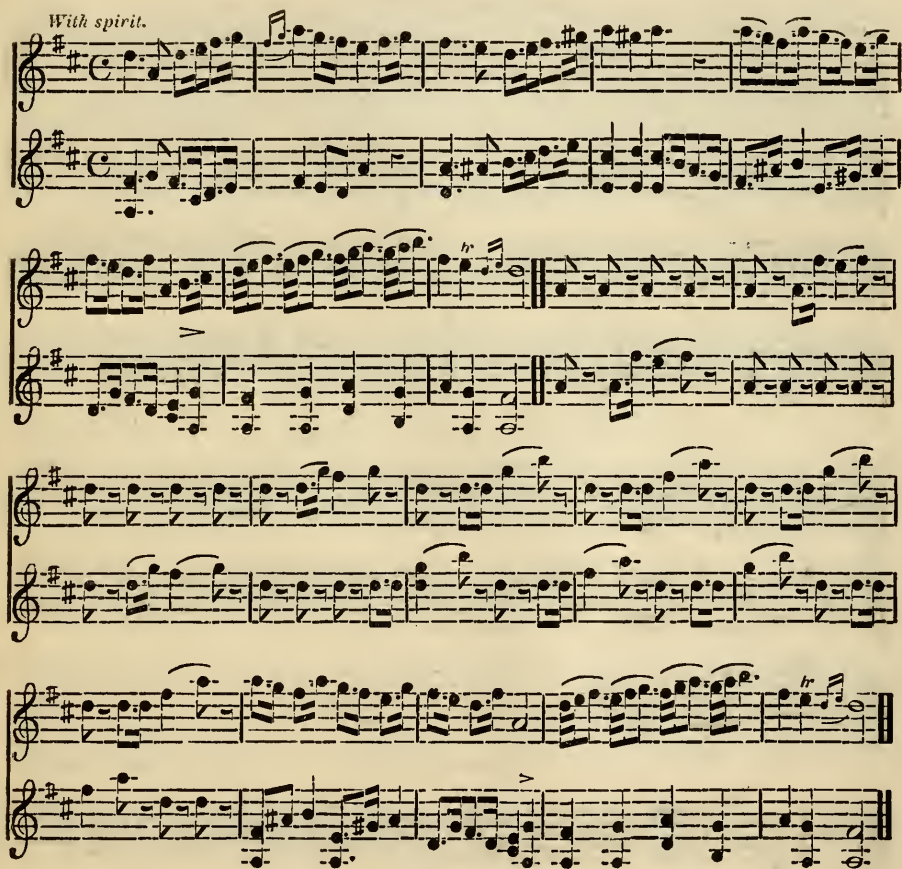
WALTZ.

Copyright.—T. Strickland Tyson.

FLORENTINE AIR.



THE HEN'S MARCH.

With spirit.

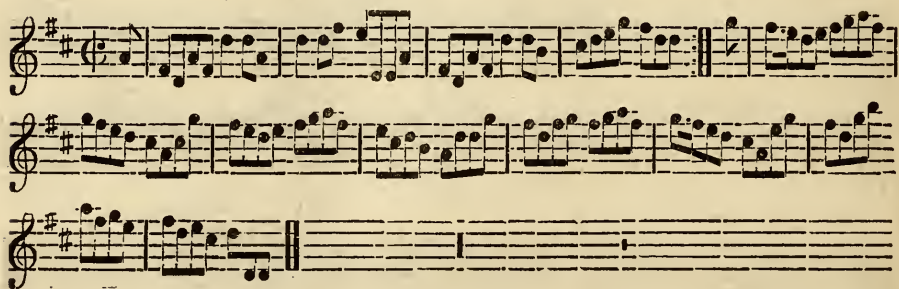
THE MARKET GIRL.

Briskly.

THE FANKS OF TWEED.

*Moderately slow.**Hook*

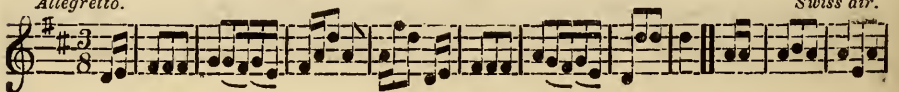
MR. BUSBIE MAITLAND'S REEL.

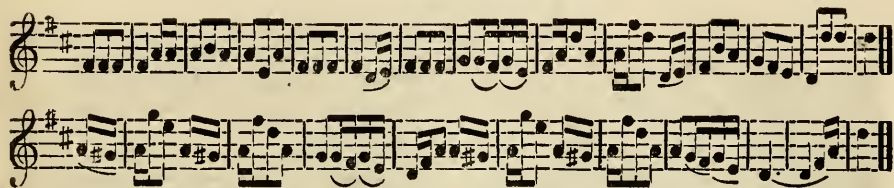
Nathaniel Gow.

JOHNNIE PEEP.

Copyright.—John M'Kenzie.

BY THE MARGIN OF ZURICH'S FAIR WATERS.

*Allegretto.**Swiss air.*



THE BANKS OF ALLAN WATER.



WHERE ARE YOU GOING SWEET ROBIN?

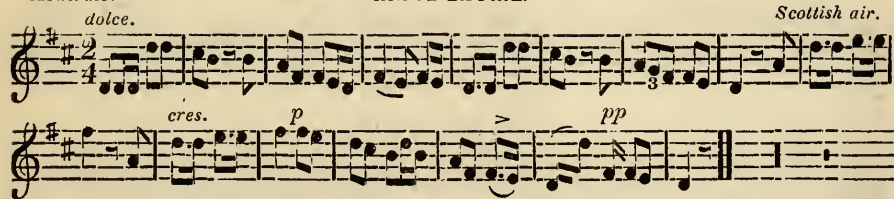


D.C.

The song, "The Humours of Glasgow Fair," is sung to the above air.

Moderato.

ANNIE LAURIE.

Scottish air.

BLACK-EYED SUSAN.

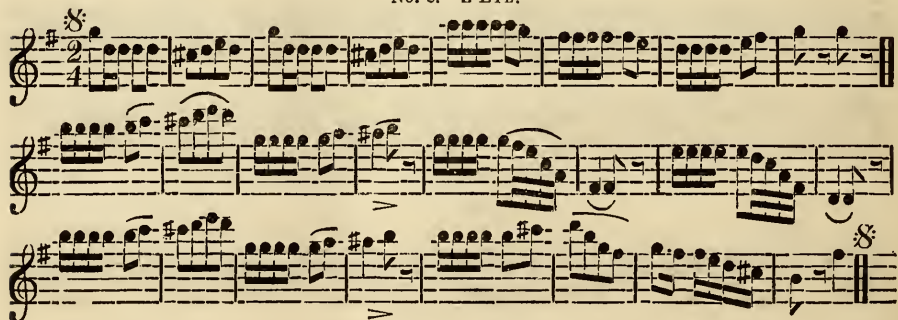
Leveridge.

LA POSTE QUADRILLES.

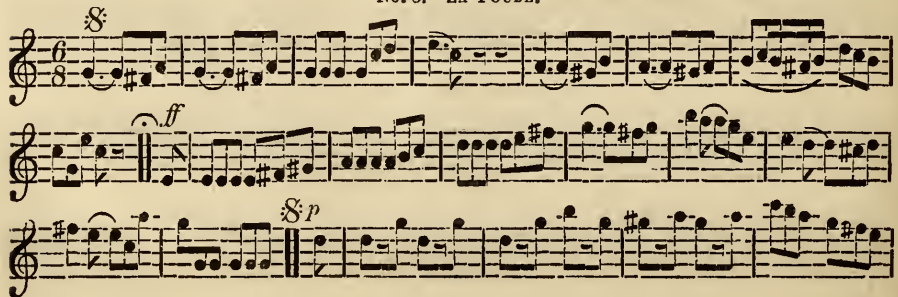
No. 1.—PANTALON.

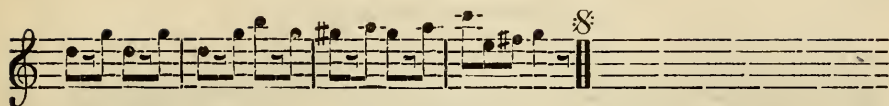
Camille Schubert.

No. 2.—L'ETE.



No. 3.—LA POULE.





Original key G.

No. 4 — PASTOURELLE.



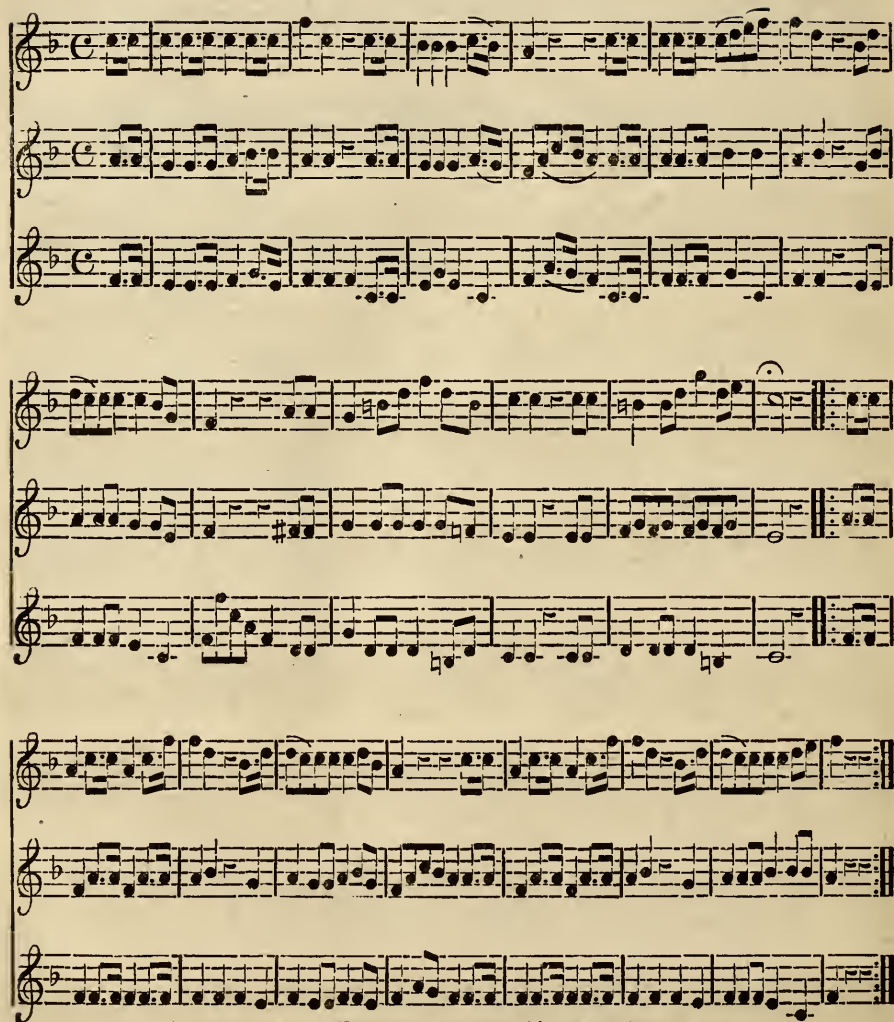
No. 5.—FINALE.



DEATH OF KOSCIUSKO.

GERMAN AIR ARRANGED AS A TRIO.

T. H.



The song, "Let the Toast be dear Woman," is adapted from this air.

Slow with expression.

JUST LIKE LOVE IS YONDER ROSE.

Davy.

ARIETTA.

Copyright.—D. T. Williams.

HORNSPIPE.



THE HIGHLAND BALOO.—“HEY BALOO, MY WEE WEE DONALD.”

Slow.

AH PERDONA.

Andante.

DUET FROM THE OPERA OF "LA CLEMENZA DI TITO."

Mozart.

The musical score is written for a duet in G major (one sharp) and 2/4 time, marked *Andante*. It consists of five systems of two staves each. The first system shows the beginning of the piece with a treble and bass staff. The second system includes triplets in both staves. The third system continues the melody and accompaniment. The fourth system shows more complex rhythmic patterns. The fifth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a duet performance.



THE BUD OF THE ROSE.

Shield.

Fine.

D.C. al fine.

Two systems of two staves each. The first system contains two measures of music. The second system contains two measures of music, with the first measure featuring triplets in both staves. The piece concludes with a double bar line and a repeat sign.

THE BROOM OF COWDENKNOWES.

*Popular set.**Slow.*

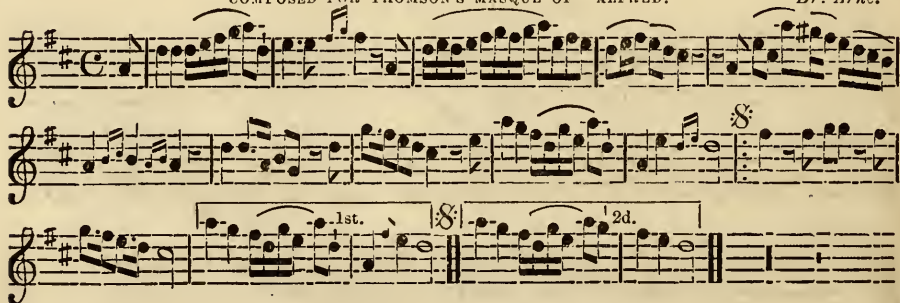
DONALD.

*Scottish air.**Slow.*

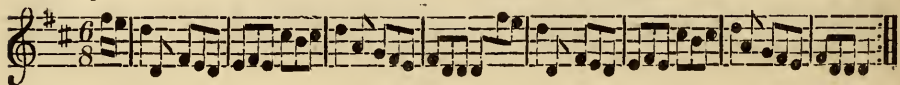
Burns' song, "From thee Eliza I must go," is sung to the above air.

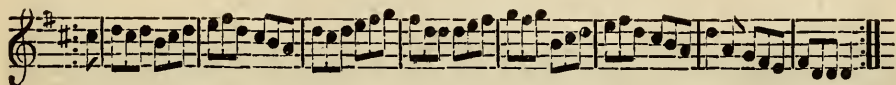
RULE BRITANNIA.

COMPOSED FOR THOMSON'S MASQUE OF "ALFRED."

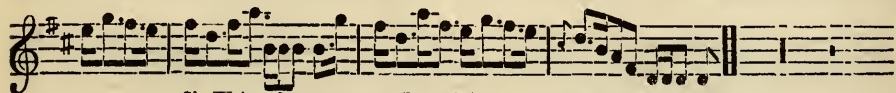
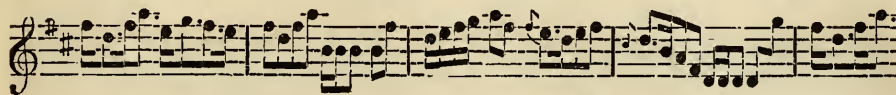
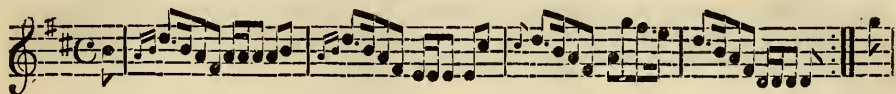
Dr. Arne.*With spirit.*

THE DEUKS DANG O'ER MY DADDIE.



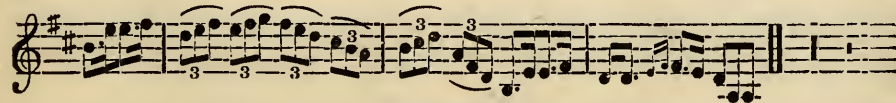
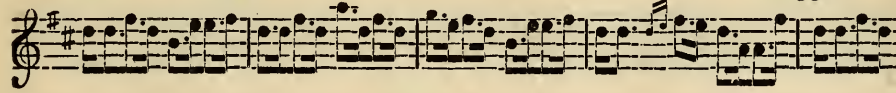
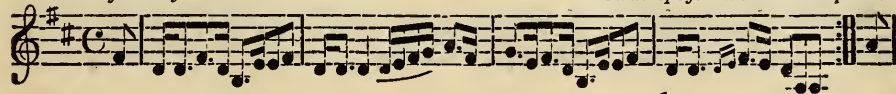


CAMERON'S GOT HIS WIFE AGAIN.

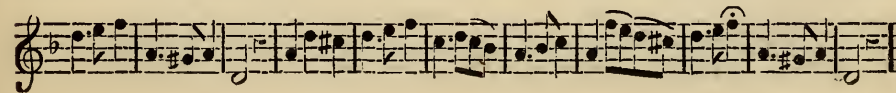
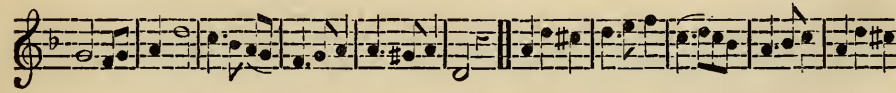
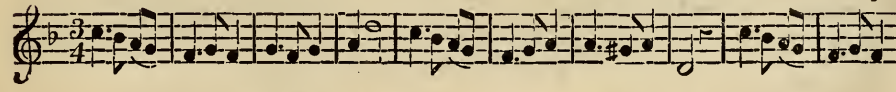
Strathspey.

Sir Walter Scott's song, "Donald Caird," is sung to the above air.

MRS. DEMPSTER.

*Printed for the first time.**Strathspey.—William Dempster.*

WANDERING WILLIE.

*Slow.**Scottish melody.*

OH! HASTE AND LEAVE THIS SACRED ISLE.

*Irish air.**Moderato.*

NEW PUMPKIN.



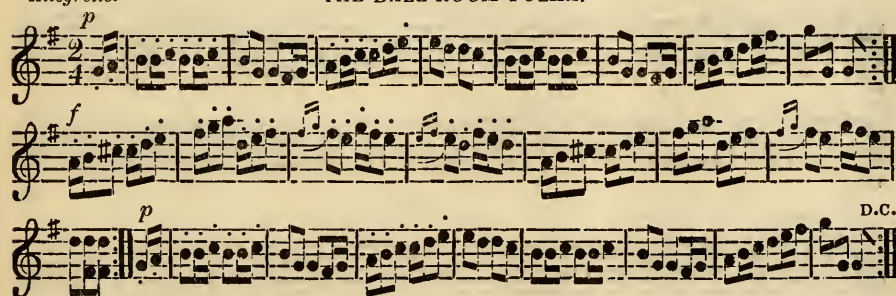
I WO'NT BE A NUN.

Allegretto.

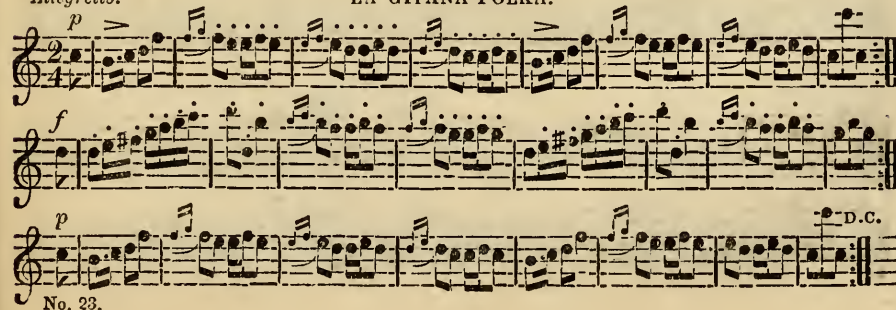
THE VIENNA POLKA.

Vivace.

THE BALL-ROOM POLKA.

Allegretto.

LA GITANA POLKA.

Allegretto.

HAIL! ALL HAIL! THOU MERRY MONTH OF MAY.

DUET.

Weber.



COOLUN.

Irish air.

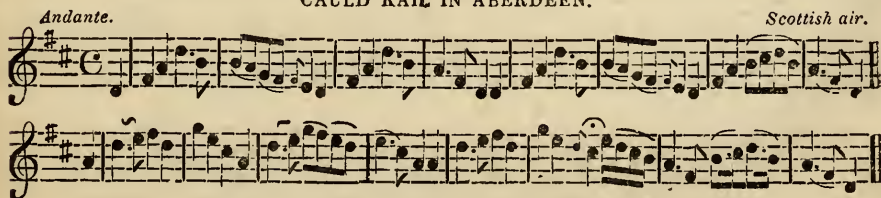
ROUSSEAU'S DREAM.

French air.

'T WAS WITHIN A MILE OF EDINBURGH TOWN.

Scottish air.

CAULD RAIL IN ABERDEEN.

Scottish air.

Moderate.
2d set.

DOWN THE BURN, DAVIE.

James Hook.



SALLY ROY.

Moderate.

Shield.



BLEWITT'S JIG.

Copyright.



This favourite jig, to which Mr. Hudson's song of "Barney Brallaghan's Courtship" is sung, is printed by the kind permission of the composer, Mr. I. Blewitt.

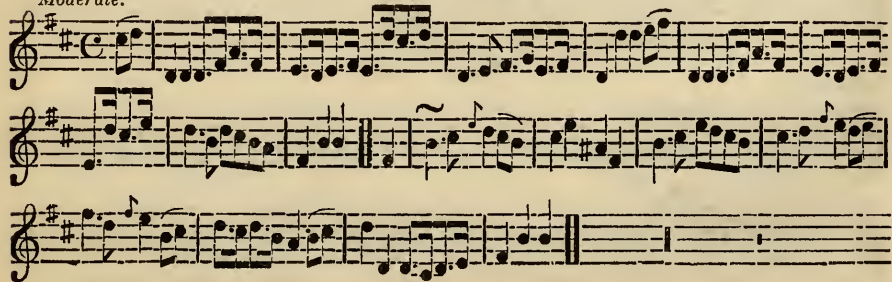
LEITH ASSEMBLY.

Country dance.

LADY CHARLOTTE MURRAY.

Niel Gow.

WILLIE CAMERON.

Moderate.

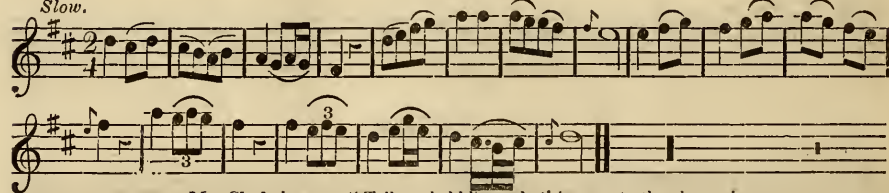
THE BRITISH GRENADIERS.

Lively.

MISS FORBES'S FAREWELL TO BANFF.

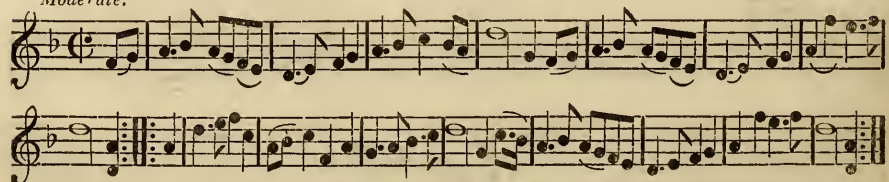
*Moderato**Isaac Cooper.*

THE REQUEST.

*G. Vogler.**Slow.*

Mr. Clarke's song, "Tell me babbling echo" is sung to the above air.

THE MILLER.

Moderate.

Sir J. Clerk's song, "O merry may the Maid be that marries wi' the Miller," is sung to the above air.

ORAN GAOIL.

Slow.

LADDIE LIE NEAR ME.

Slow.

THE MOUDIEWART.

With spirit.

Burns' song, "O, for aye and twenty Tam," is sung to the above air.

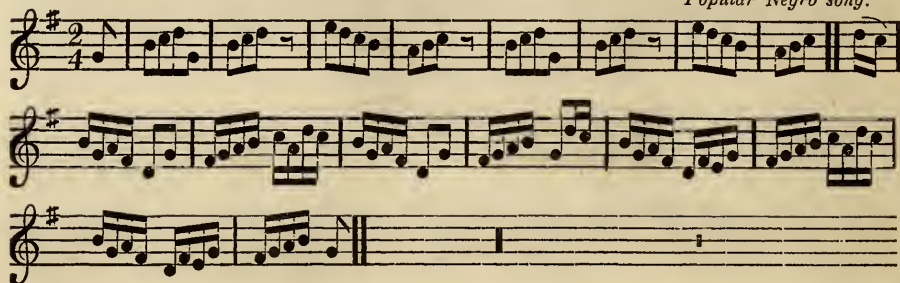
WOO'D AND MARRIED AND A'.



CROPPIES LIE DOWN.

*Irish air.**With spirit.*

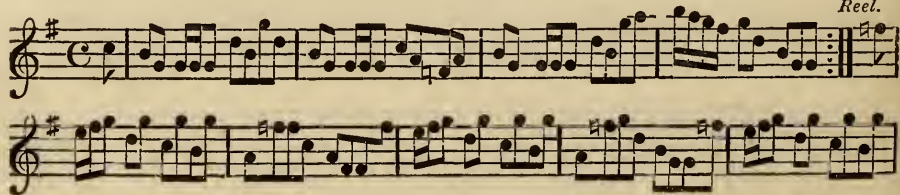
SICH A GETTING UP STAIRS.

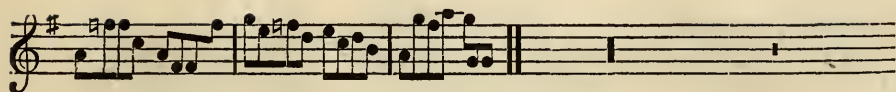
Popular Negro song.

MONNIE MUSK.

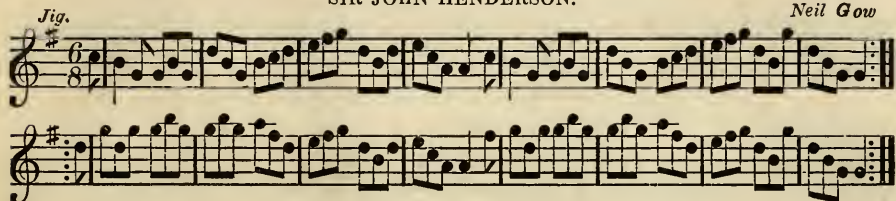
*Donald Dow.**Strathspey.*

LADY BELHAVEN.

Reel.



SIR JOHN HENDERSON.

Neil Gow

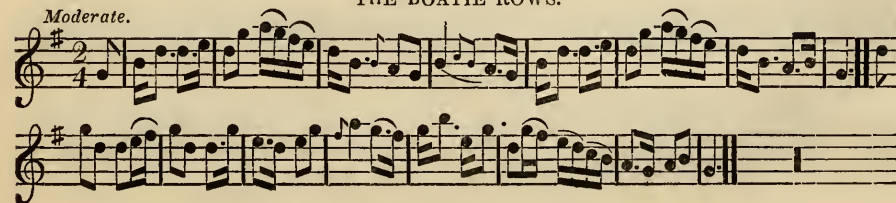
THE EDINBURGH HORNPIPE.



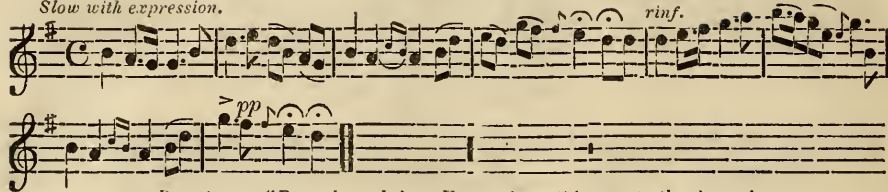
THE BELLEISLE MARCH.



THE BOATIE ROWS.

Moderate.

GALA WATER.

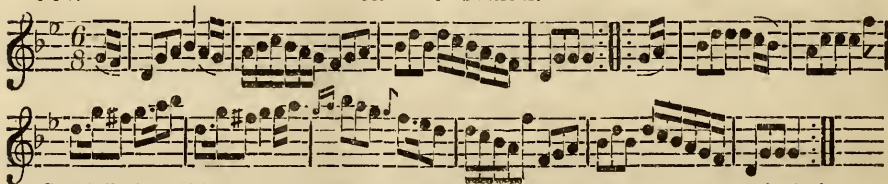
*Slow with expression.**rinf.**Scottish air.*

Burns' song, "Braw, braw lads on Yarrow braes," is sung to the above air.

THE HEAVING OF THE LEAD.

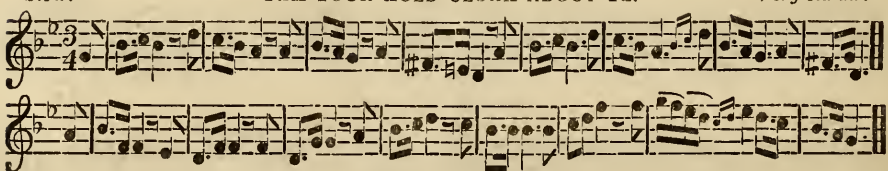
*Moderate.**Pearce.**Slow.*
By the deep nine.

CAPTAIN O KANE.

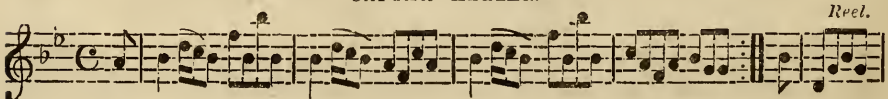
*Slow.**Irish air.*

Campbell's beautiful song, "The wounded Hussar," is sung to this air, also Burns' song beginning "The small birds rejoice."

TAK YOUR AULD CLOAK ABOUT YE.

*Slow.**Very old air.*

CAPTAIN KEELER.

Reel.



THE NEW BRIDGE OF GLASGOW.

*Strathspey.**Printed for the first time.—T. Porteus.*

SIR RONALD McDONALD.

Reel.

COLD AND RAW.

Scottish air.

The song, "Up in the Morning early," written by John Hamilton, music seller in Edinburgh (died 1814), is sung to the above air.

SPEED THE PLOUGH.

This melody was first called "The Naval Pillar."

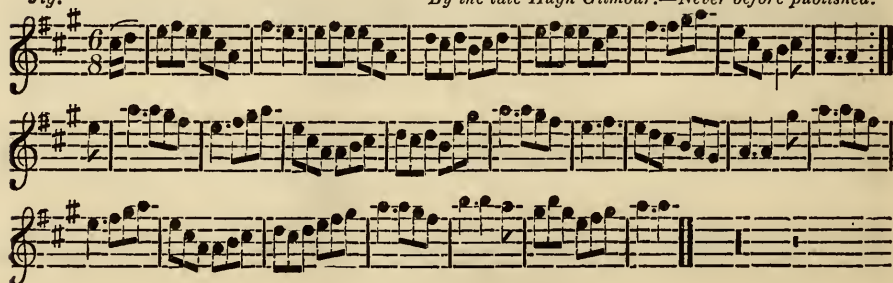
John Morehead, 1800.



THE QUEEN.

By the late Hugh Gilmour.—Never before published.

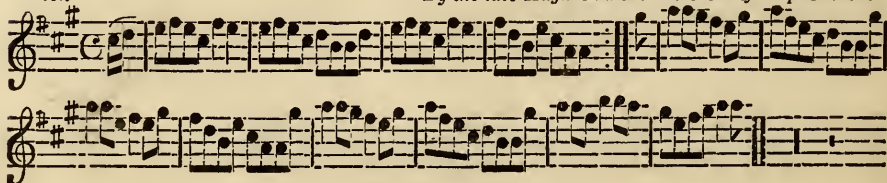
Jig.



THE QUEEN'S TRIUMPH.

By the late Hugh Gilmour.—Never before published.

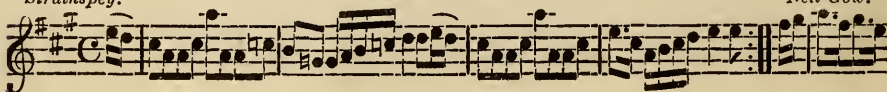
Reel.



DUCHESS OF BUCCLEUCH.

Neil Gow.

Strathspey.



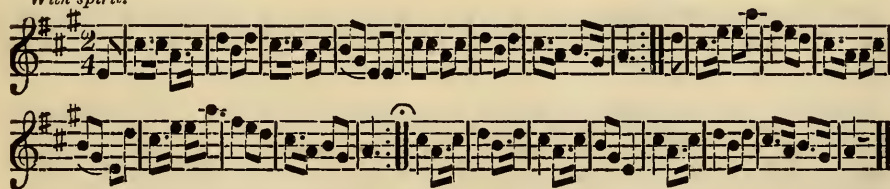


2d set.

RATTLING ROARING WILLIE.

Jig.*With spirit.*

WEEL MAY THE KEEL ROW.



SHERRIFF MUIR.

Slow.

2d set.—From Gow's Collection.



DRUNK AT NIGHT AND DRY IN THE MORNING.

From Niel Gow's Collection.

Slow.

Fin.

D.C.

Lively.

LOONEY MACTWOLTER.—NEW LANGOLEE.

Irish air.

MACGRIOGAIR AN RUARO.—LAMENT FOR MACGREGOR OF RURO.

*Very slow.**Gaelic air.*

GREIG'S STRATHSPEY.

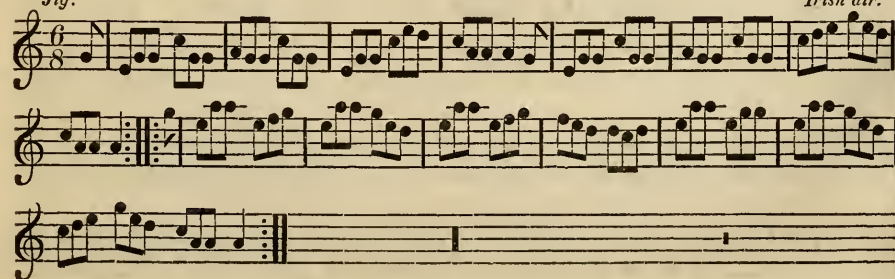
Slow.

Nathaniel Gow said of this tune, "it is the best strathspey that ever was written."

DUNCAN M'QUEEN'S STRATHSPEY.

2d sett.

THE CONNAUGHT-MAN'S RAMBLE.

*Fig.**Irish air.*

LIGHTLY TREAD 'TIS HALLOW'D GROUND.

ARRANGED AS A TRIO.

G. Berg.

Andante.

mf

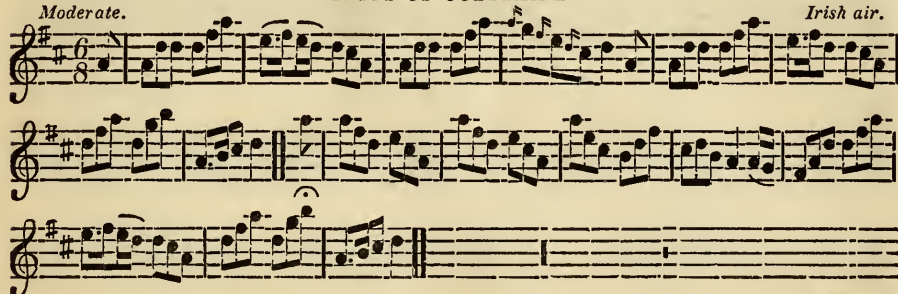
p

mf

LET'S SEEK THE BOWER OF ROBIN HOOD.



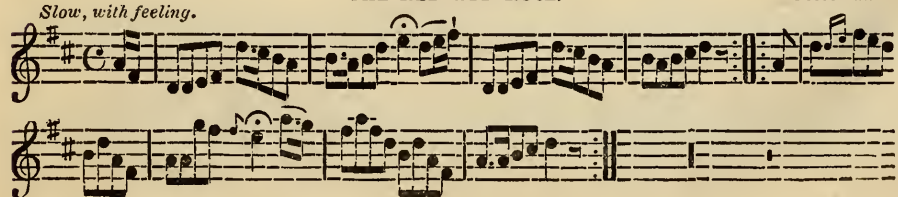
KITTY OF COLERAINE

*Moderate.**Irish air.*

SAVOURNA DEELISH.

*Andantino affettuoso.**dolce p**Irish air.*

THE RED RED ROSE.

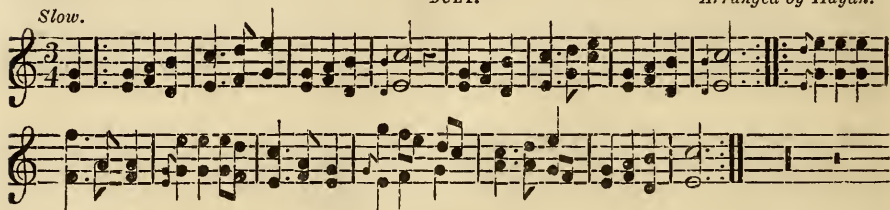
*Slow, with feeling.**Scotch air.*

THE SAILOR'S HORNPIPE.



ROBIN ADAIR.

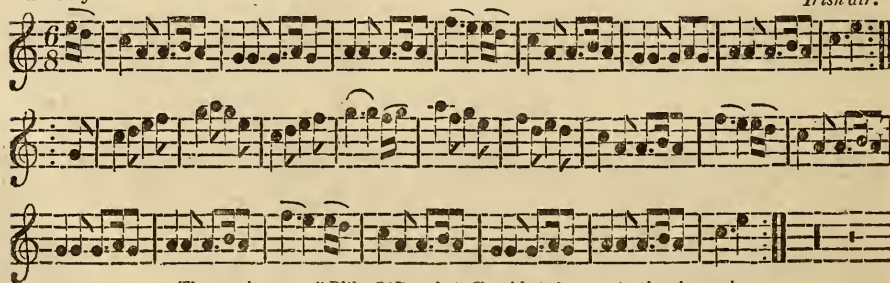
DUET.

*Arranged by Haydn.**Slow.*

ALICE GRAY.

*Moderate.**Mrs. P. Millard.*

MRS. M'CASEY.

*Briskly.**Irish air.*

The comic song, "Billv O'Rourke's Ramble," is sung to the above air.

Moderate.

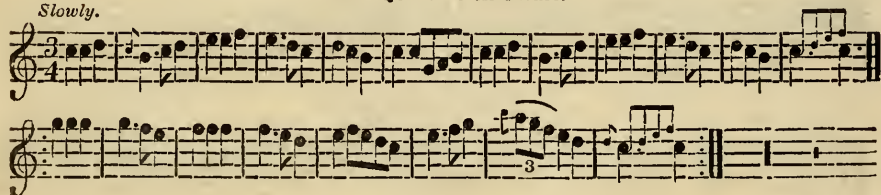
LOCHERROCH SIDE

Scottish air.

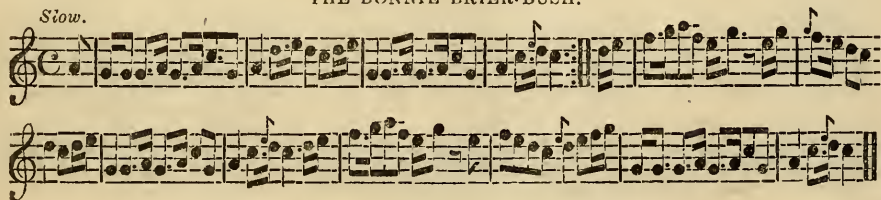
The favourite song of "The Lass of Gowrie" is sung to the above air.

Slowly.

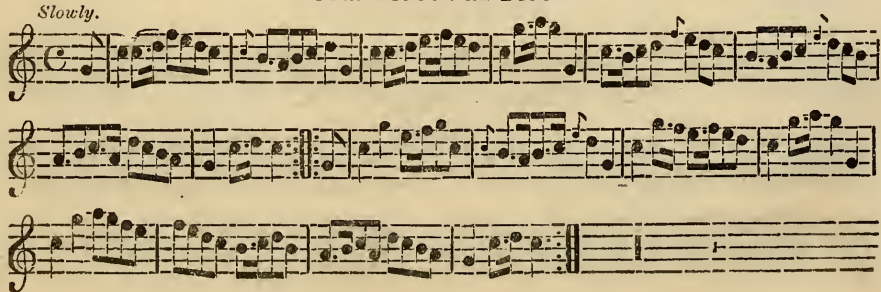
THE QUEEN'S ANTHEM.

*Slow.*

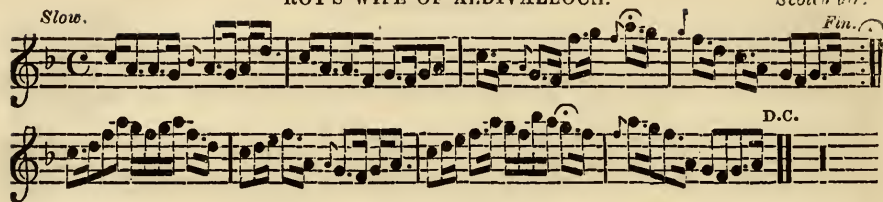
THE BONNIE BRIER-BUSH.

*Slowly.*

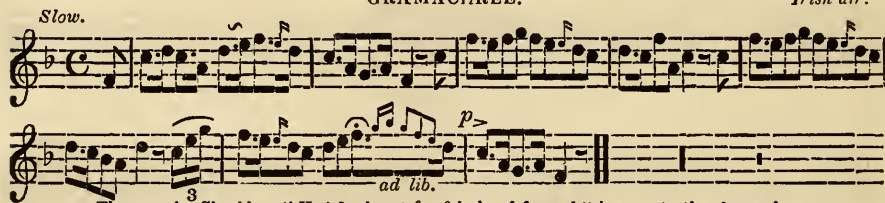
CORN RIGGS ARE BONNIE.

Scottish air

ROY'S WIFE OF ALDIVALLOCH.

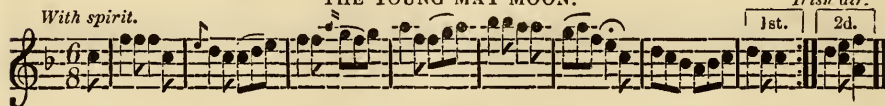
*Slow.**Scotch air.*

GRAMACHREE.

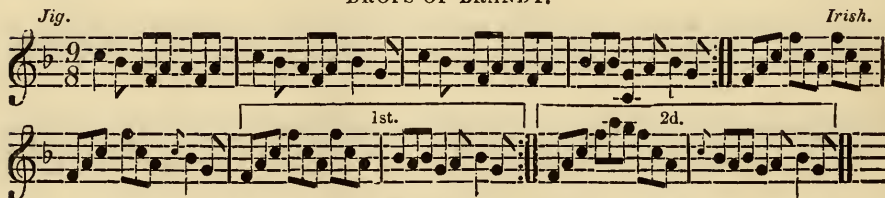
*Slow.**Irish air.*

The song by Sheridan, "Had I a heart for falsehood framed," is sung to the above air.

THE YOUNG MAY MOON.

*With spirit.**Irish air.*

DROPS OF BRANDY.

*Jig.**Irish.*

The comic song, "Madame Fig's Gala," is sung to the above air.

MOLLY BRALLAGHAN.

*Slow.**Irish air.*

AULD LANGSYNE.

*Moderata.**Scotch air.*

JOCK O' HAZLEDEAN.

*Slow and with feeling.**Scotch air.*

Sir Walter Scott's song, "Why weep ye by the tide, lady," is sung to the above air.

GARRY OWEN.

*Jig time.**Irish air.*

The comic song, "Walker the Twopenny Postman," is sung to the above air.

GO TO BERWICK, JOHNNY.

*With spirit.**Scotch air.*

BLUE BONNETS OVER THE BORDER.

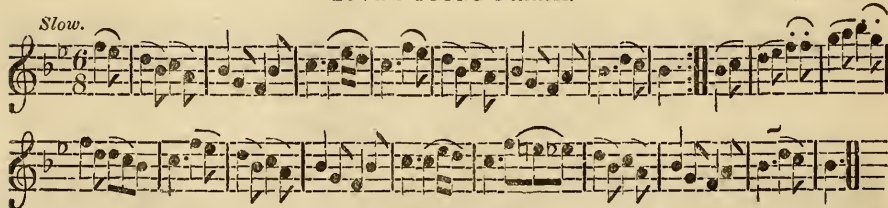
*With spirit.**Scotch air.*

FAREWELL TO WHISKY.

This tune refers to the time when the distillation of whisky was prohibited in the year 1799.

Neil Gow.

LOVE'S YOUNG DREAM.

*Irish air.**Slow.*

THE ROSE TREE.

*Irish air.**Slow.*

YE BANKS AND BRAES O' BONNIE DOON.

Slow.

DUET.

Scotch air.

Musical score for "Ye Banks and Braes o' Bonnie Doon." The score is written for two voices in a duet format. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked "Slow." and the style is "Scotch air." The first system consists of two staves, each starting with a piano (*p*) dynamic. The second system also has two staves, with the first staff marked *f* (forte) and the second staff marked *p* (piano). The third system consists of two staves, each ending with a double bar line. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

SIR WATKIN W. WYNN.

*Moderate.**Welsh air.*

Musical score for "Sir Watkin W. Wynn." The score is written for two voices. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked "Moderate." and the style is "Welsh air." The first system consists of two staves. The second system also has two staves. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

JOHN ANDERSON MY JO.

Moderately slow.

Musical score for "John Anderson My Jo." The score is written for two voices. It begins with a treble clef, a key signature of one sharp (F-sharp), and a common time (C) signature. The tempo is marked "Moderately slow." The first system consists of two staves. The second system also has two staves. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

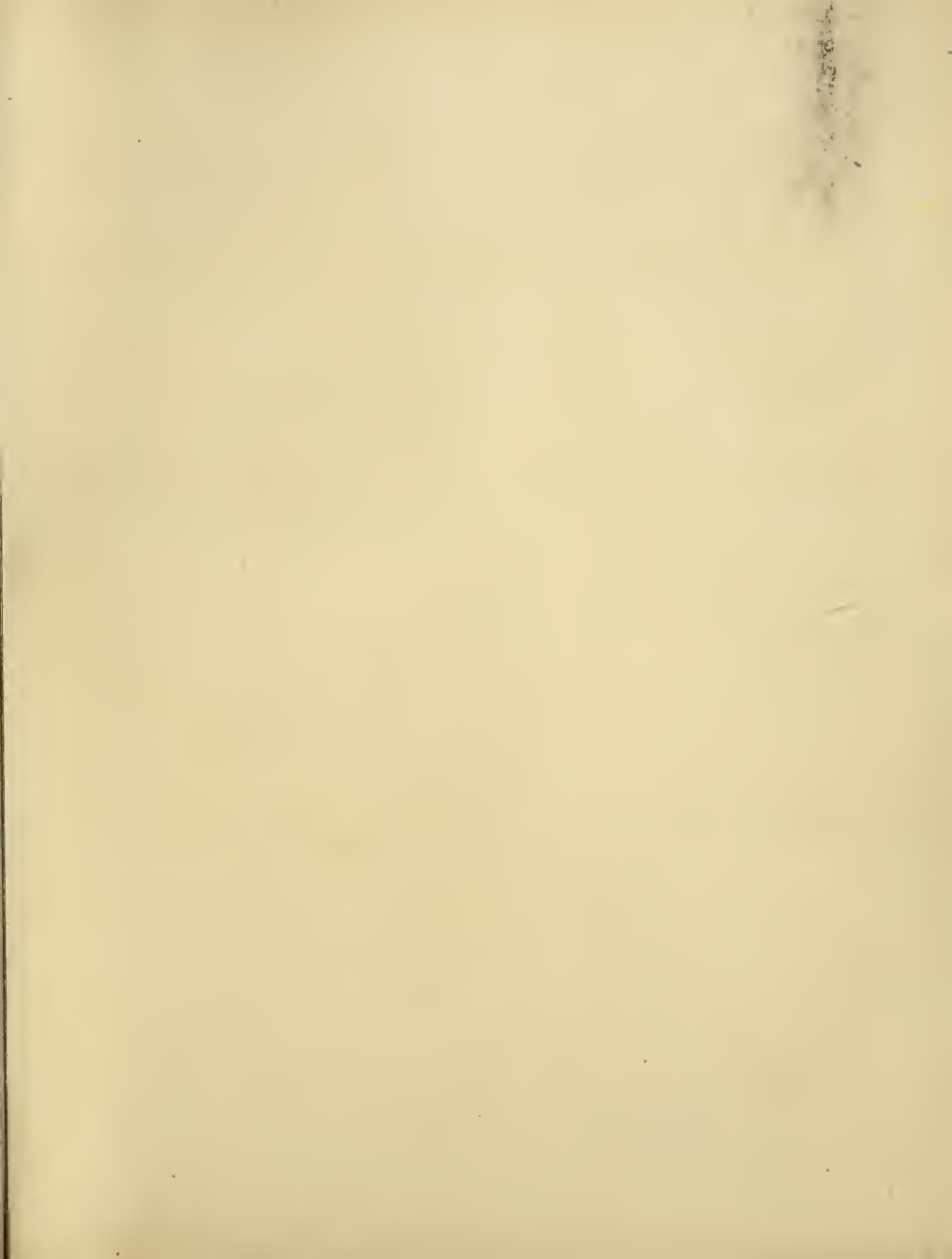
LE GENTIL HUSARD.

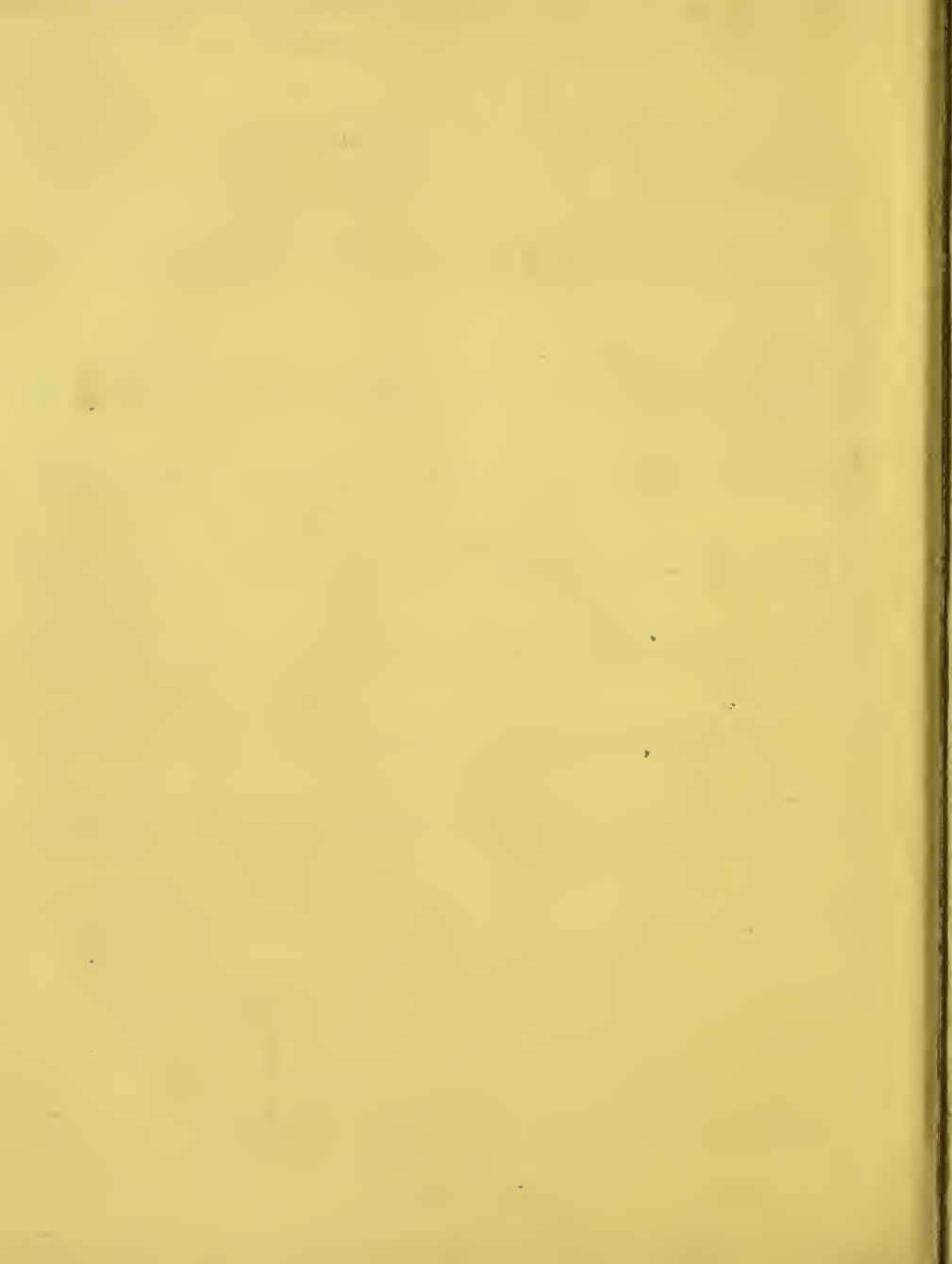
*Moerato.**Waltz*

ANDREW HOFER.

March.

END OF VOL. II.





6.9.88

